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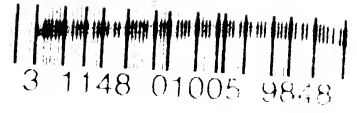


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MAY DEC 18 1995

JUL 9 1963

MAY JUL 17 1984

AUG 06 1995

HOW TO DRAW **COMICS** AND **COMMERCIAL ART**

By *Gene Byrnes*

FAMOUS CREATOR OF
REG'LAR FELLERS



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AT PELHAM NEW YORK


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PUBLISHED BY
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FIRST EDITION
MARCH — 1939

[Faint, illegible handwritten text]

PRINTED IN THE
UNITED STATES
OF AMERICA



FOREWORD

We were fortunate in inducing Gene Byrnes, who has for many years ranked as one of the highest salaried cartoonists in the world, to give us his ideas in book-form. When a cartoonist gets to be as successful as he, it denotes more than talent . . . it's genius.

He is a great originator. He originated "It's a Great Life if You Don't Weaken," also the heavy lettering which stands out in comic balloons and now being used in practically all comics, the breaking up the size of the last panel, making the punch stronger and a dozen other technical things that only cartoonists appreciate.

When he started to make a success some twenty-odd years ago, comics at that time were grotesqueries. He led the band wagon by starting a new style with REG'LAR FELLERS, which was a brand new type of comic . . . he got away from the sawing legs off the chairs, throwing pianos out of the window, cows jumping over the moon, and made the characters normal children with excellent humor.

That started the trend for normal comics. He started human comic strips and pages.

This book is just as original as anything he has ever done, and if taken seriously, should give you a solid foundation for a successful career. Good luck to you!

The Editor.

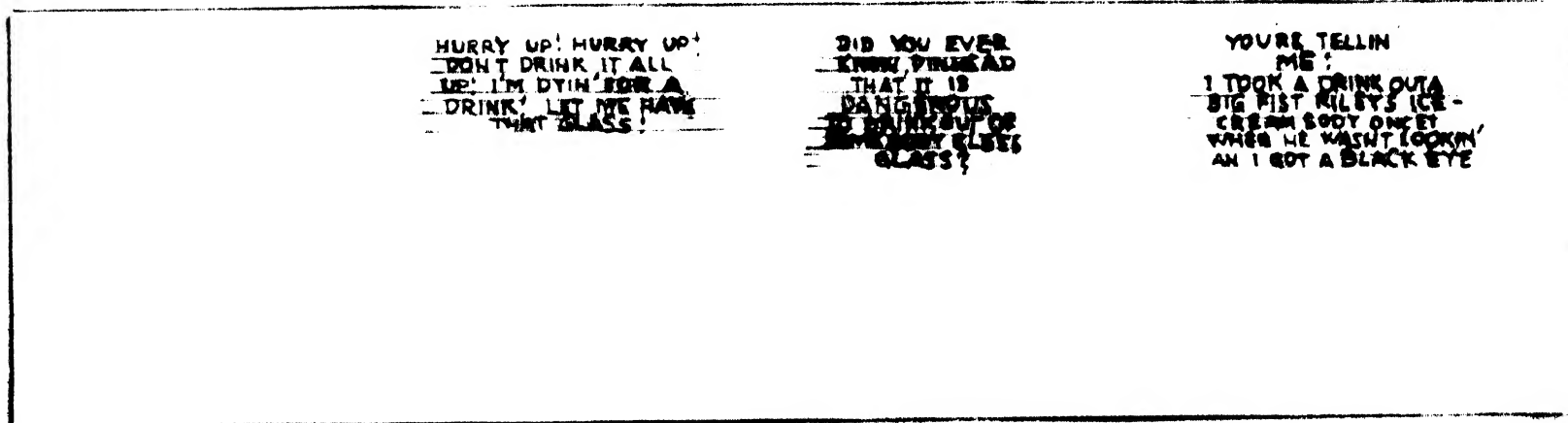
SPECIAL ANNOUNCEMENT OF EXTREME IMPORTANCE TO EVERY ART
STUDENT — SEE PAGE 64

THE SECRET OF DRAWING COMICS

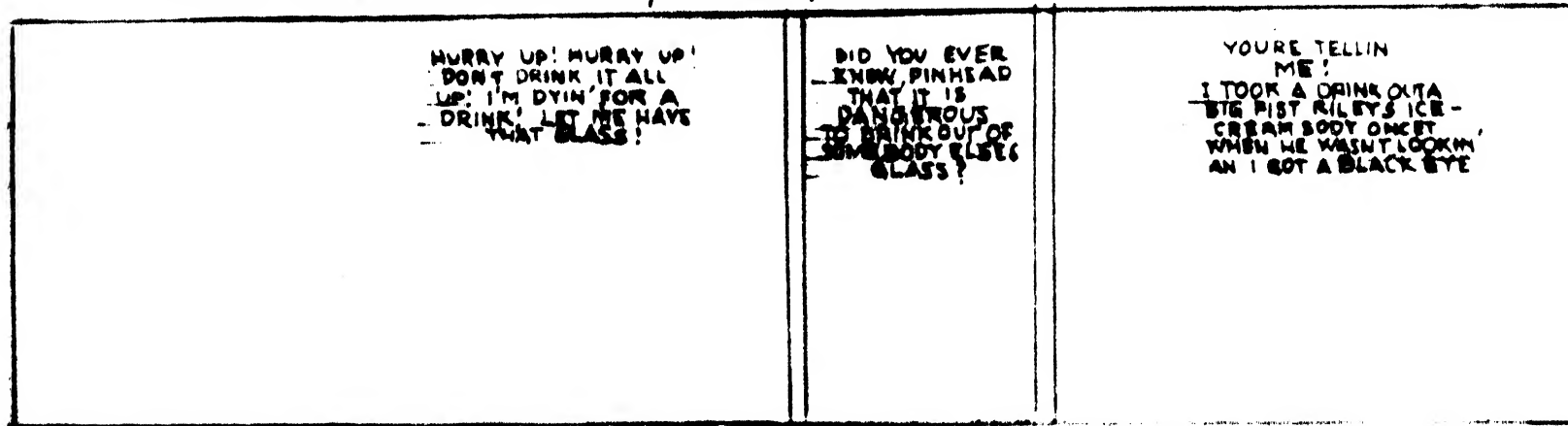
HOW **REGULAR FELLERS** IS DRAWN

FIRST DRAW THE PANEL

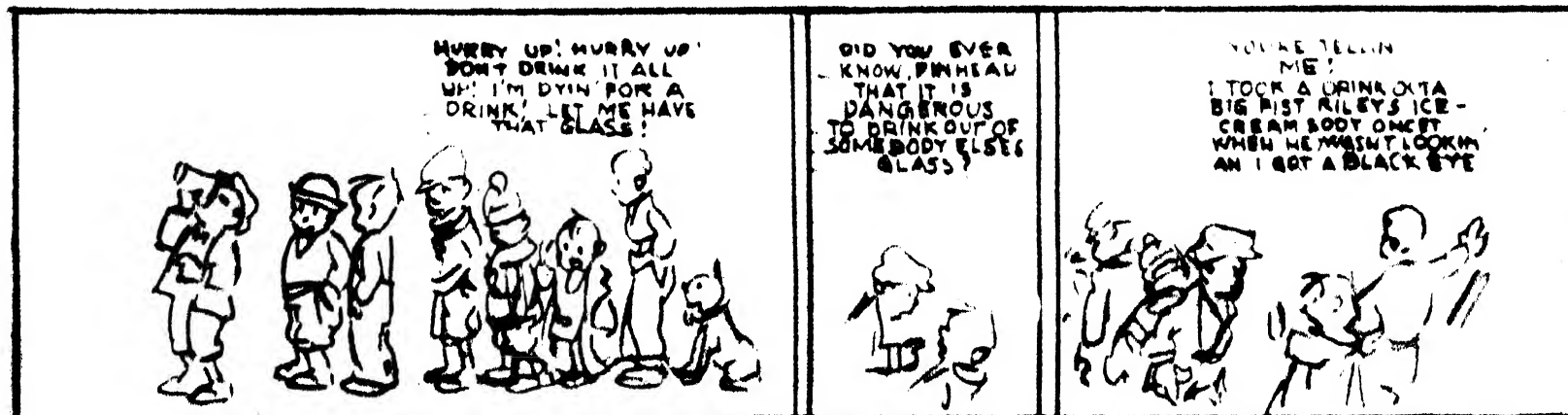
THEN LAY OUT THE LETTERING



DIVIDE PANEL ACCORDING TO REQUIREMENTS OF THE PICTURES



MAKE PRELIMINARY DRAWING



ROUGH IN THE BACKGROUNDS



GO OVER THE WHOLE DRAWING WITH PEN AND INK AS IN EXAMPLE BELOW



ERASE PENCIL MARKS

COMPLETED COMIC



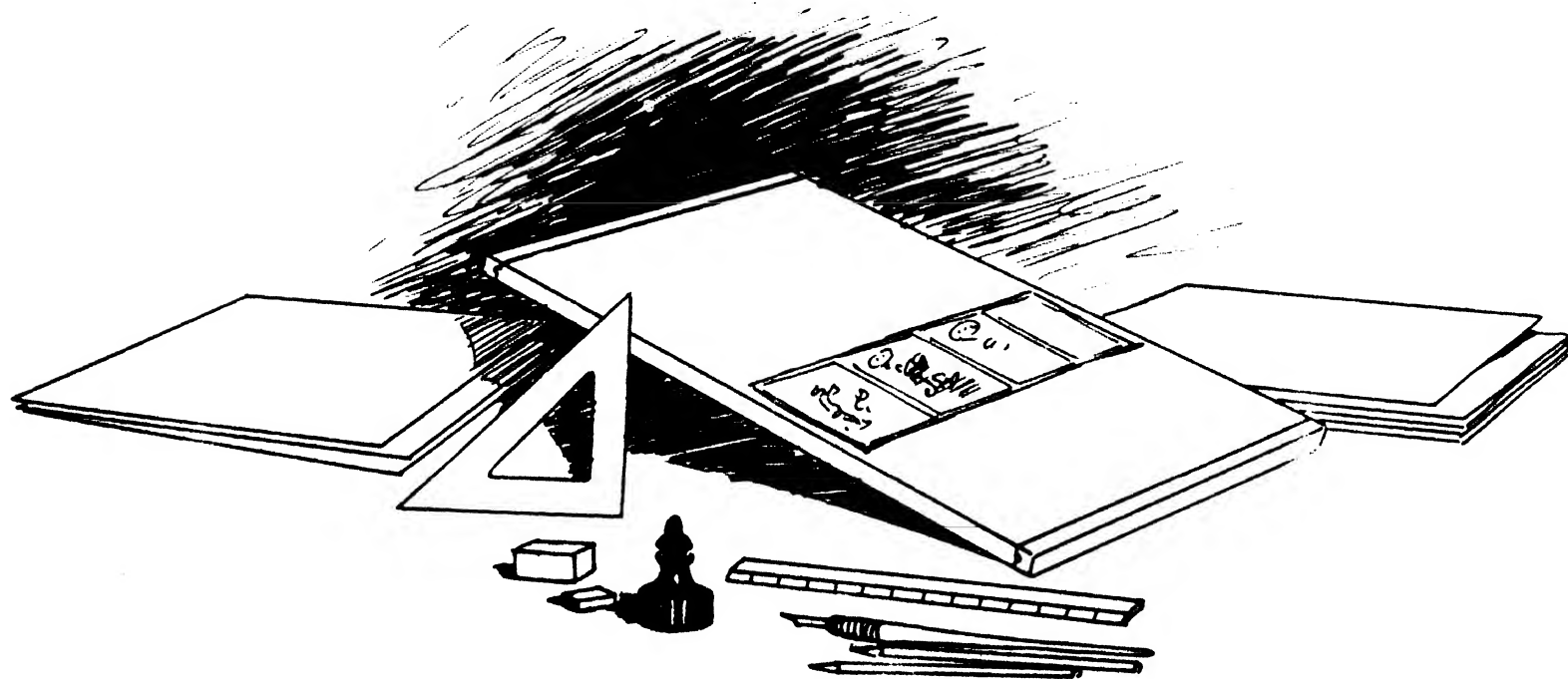
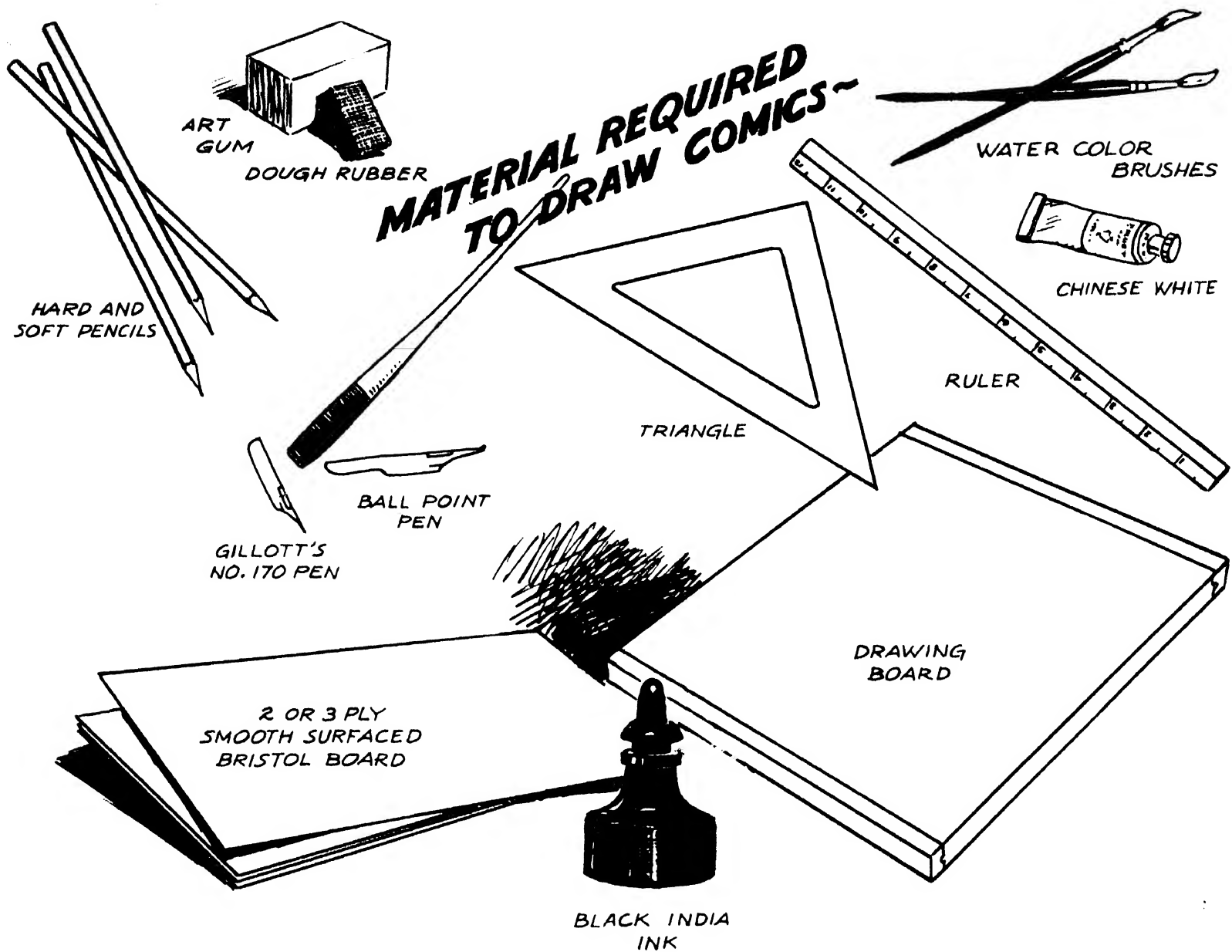
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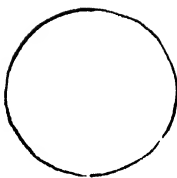
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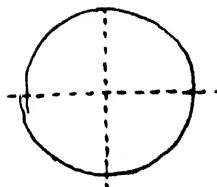
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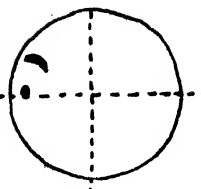
FIRST
DRAW
CIRCLE
WITH
PENCIL



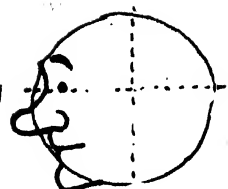
NEXT
DRAW
CROSS
IN
CIRCLE



HORIZONTAL
LINE IS
WHERE YOU
DRAW THE
EYE

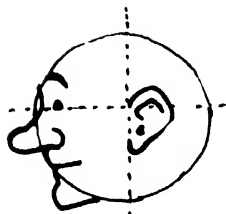


THEN
THE
NOSE
MOUTH
AND
CHIN

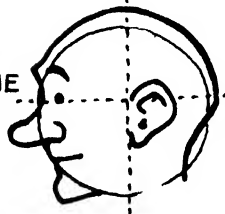


DRAWING THE HEAD -PROFILE

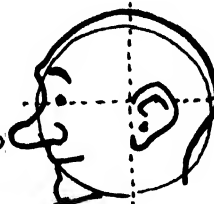
THEN
THE
EAR



THEN
OUTLINE
OF
HEAD



THEN
GO OVER
WITH
PEN AND
INK

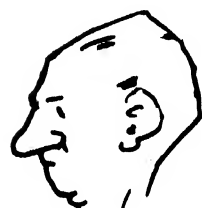
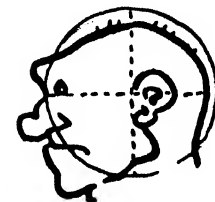
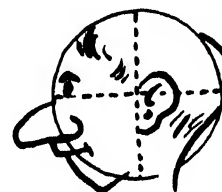
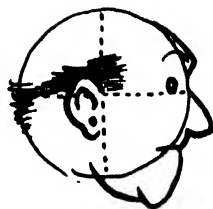
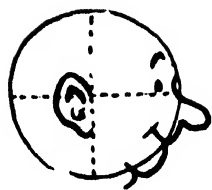


THEN
RUB OUT
PENCIL
MARKS

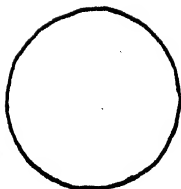


FINISHED

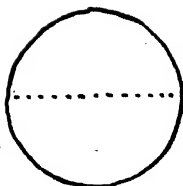
PROFILE EXERCISES



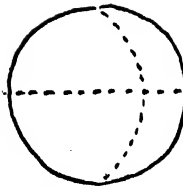
DRAW
A
CIRCLE



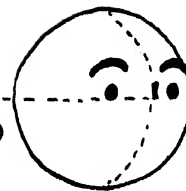
THEN A
HORIZONTAL
LINE
BISECTING
THE CIRCLE



THEN A
CURVED LINE
QUARTERING
THE CIRCLE

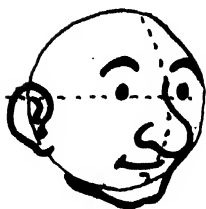


PLACE
AN EYE
ON EITHER
SIDE OF
THE CURVED
LINE

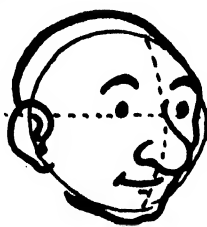


THE THREE- QUARTER VIEW

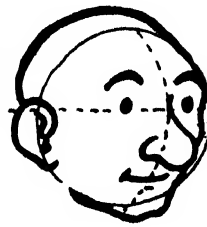
ADD
THE NOSE
MOUTH
EAR AND
CHIN



OUTLINE
THE
HEAD

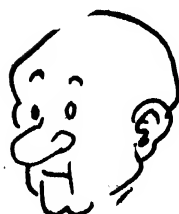
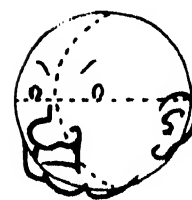
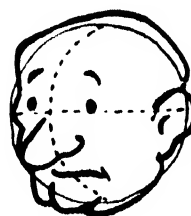
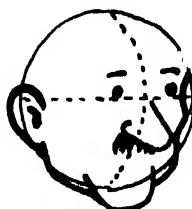
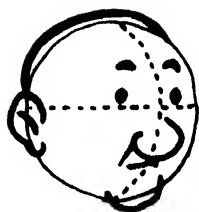
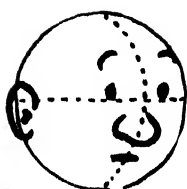


GO OVER
IT WITH
PEN AND
INK



FINISHED

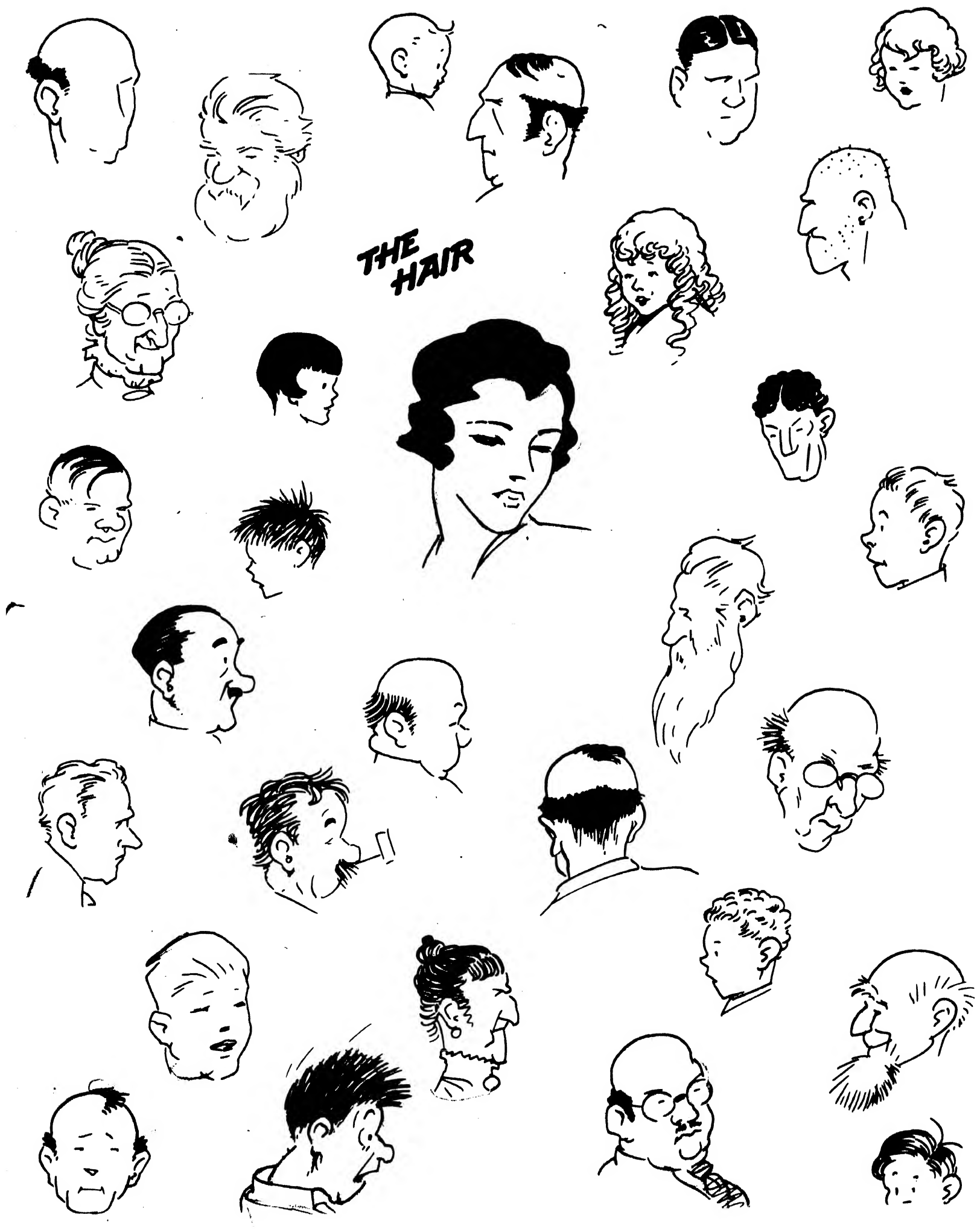
EXERCISES

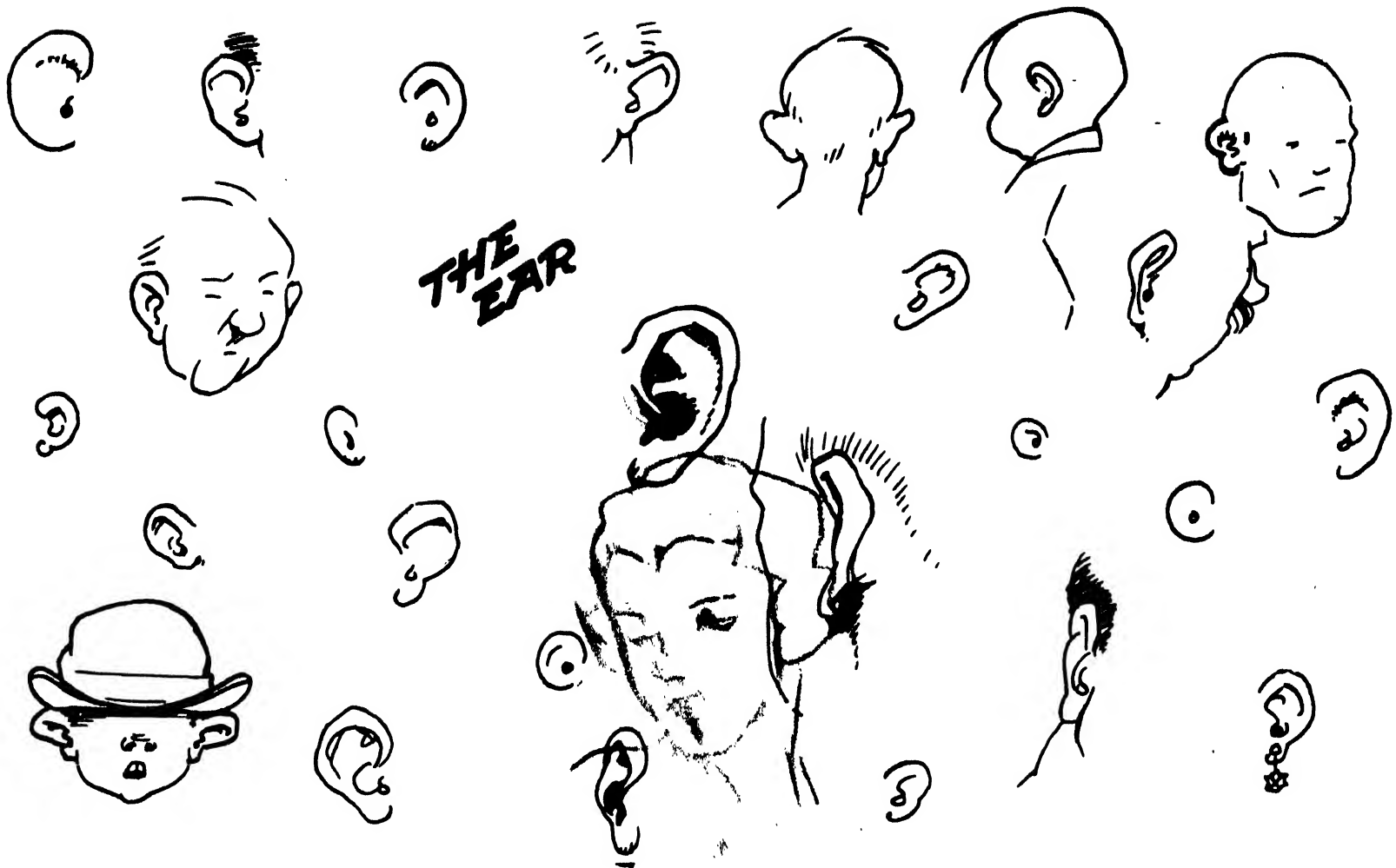


**THE
NOSE AND
MOUTH**

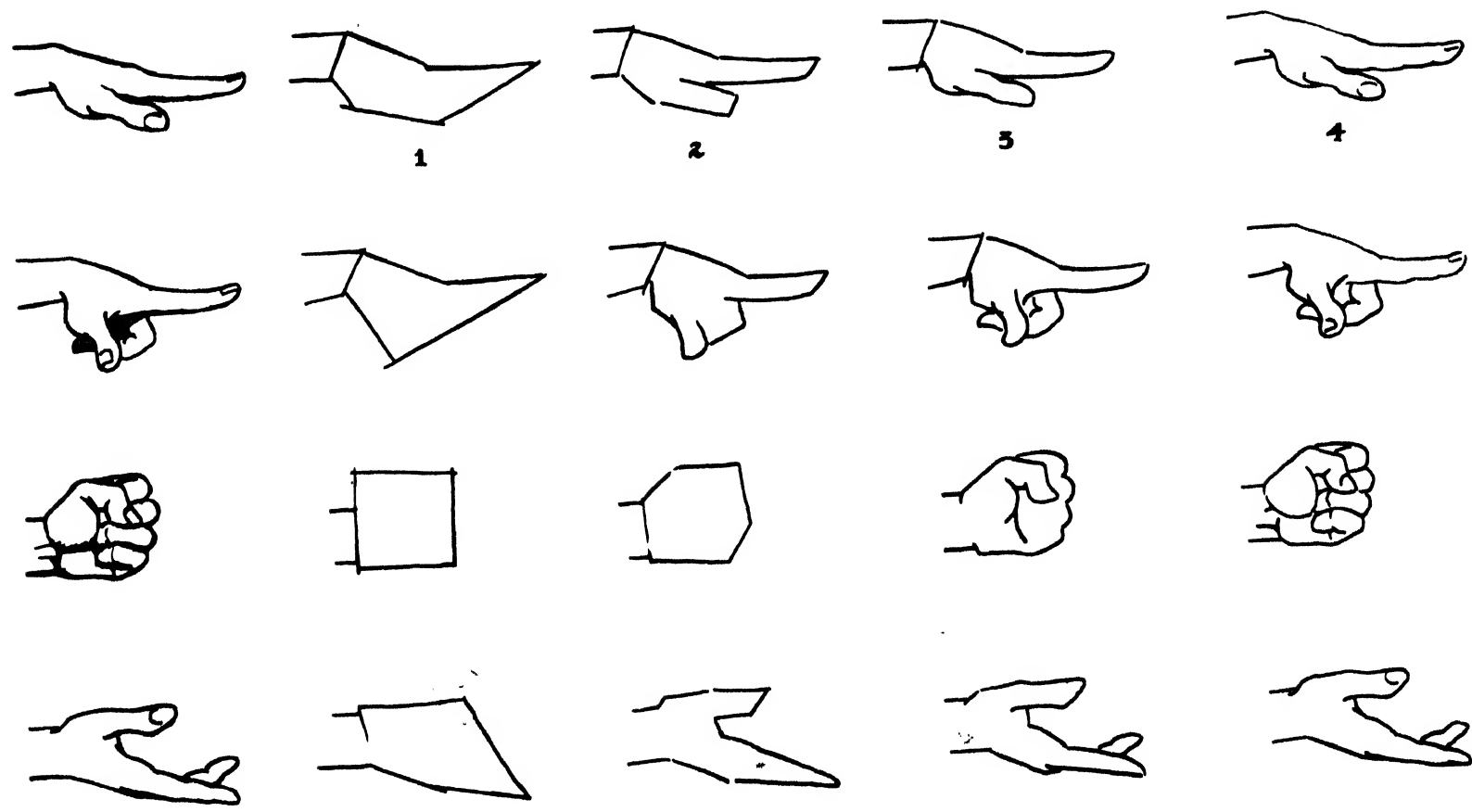


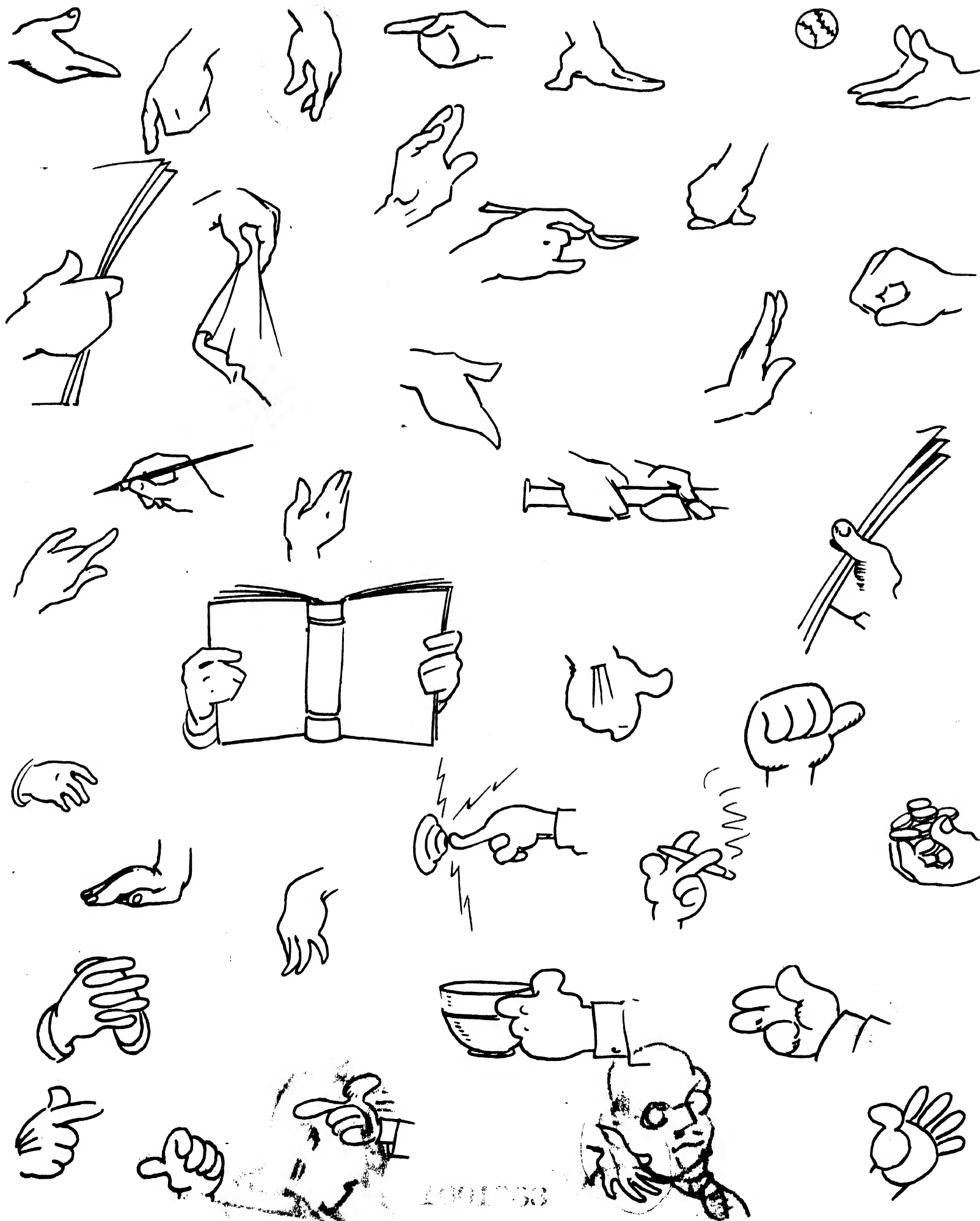
**THE
HAIR**





DRAWING THE HAND







DRAWING THE FIGURE

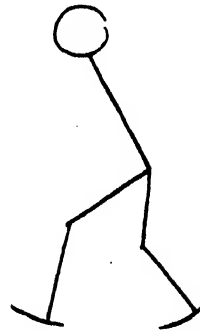
FIRST
DRAW
CIRCLE



THEN
TORSO
LINE



THEN
LEGS



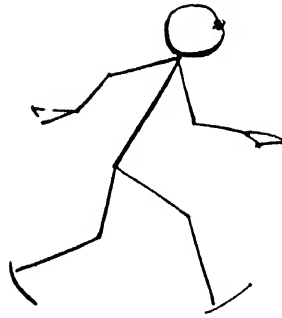
THEN
ARMS



MAN
WALKING



AS LEFT
LEG
SWINGS
FORWARD
LEFT ARM
SWINGS
BACK



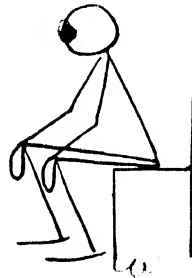
AND
VICE
VERSA



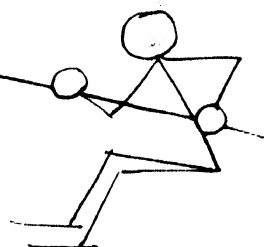
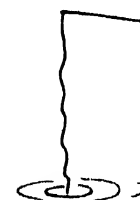
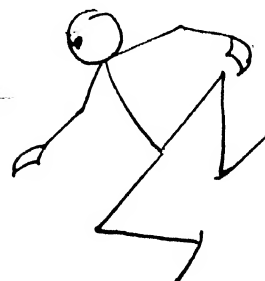
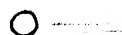
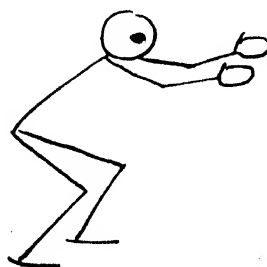
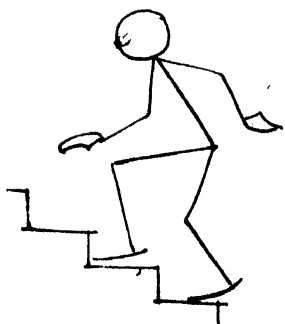
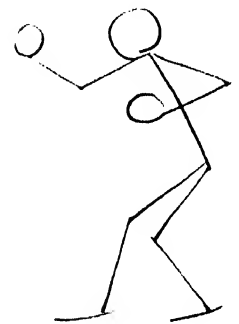
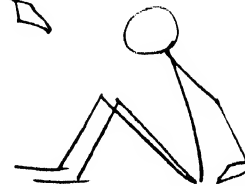
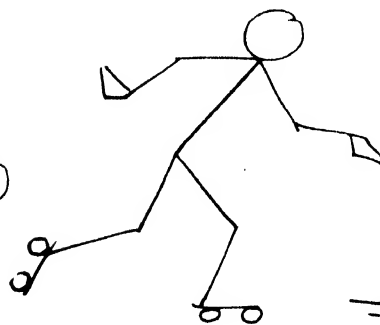
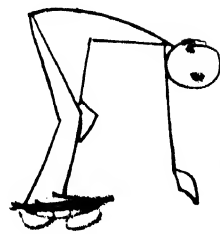
MAN
RUNNING



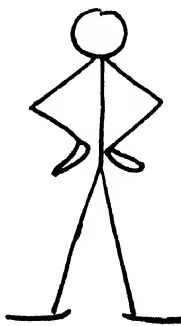
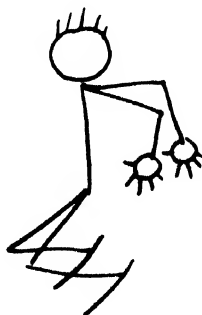
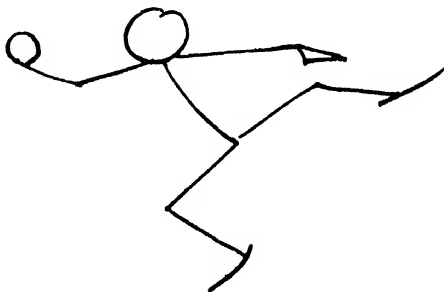
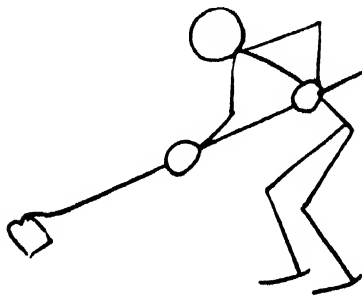
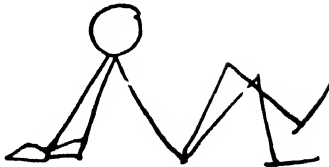
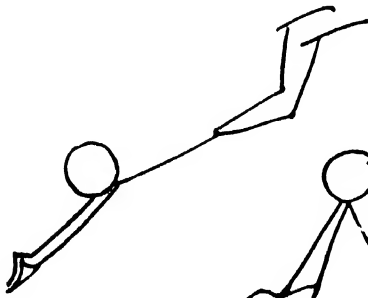
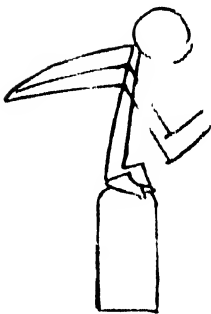
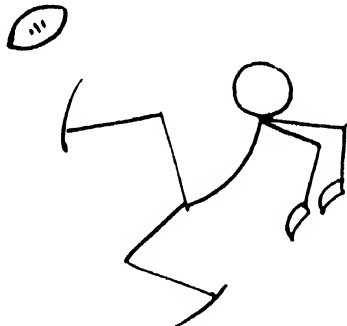
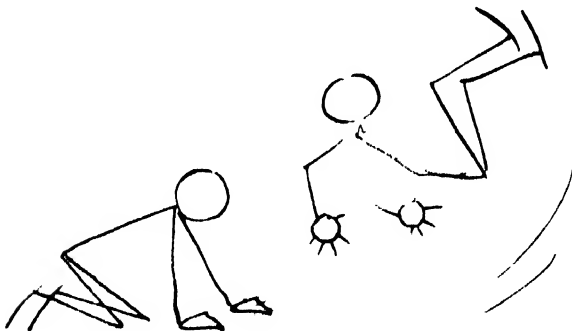
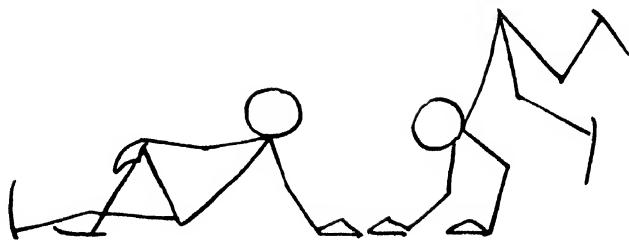
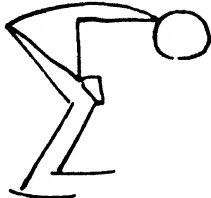
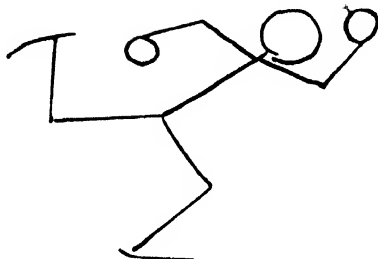
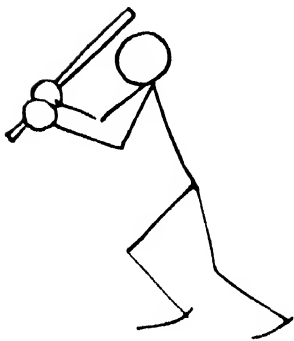
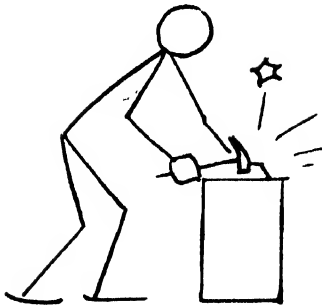
SITTING



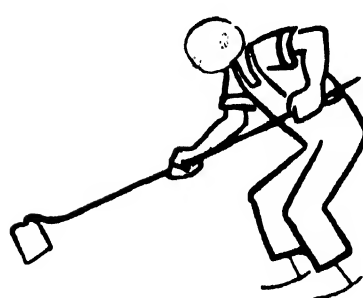
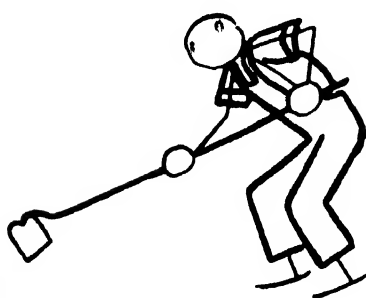
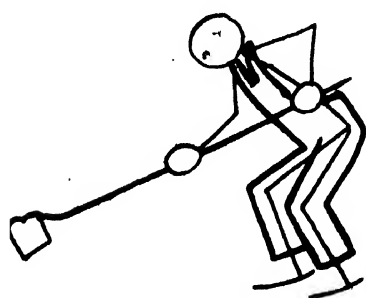
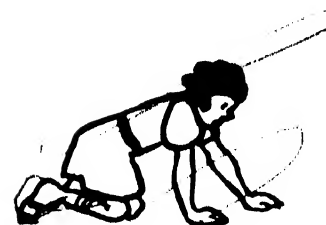
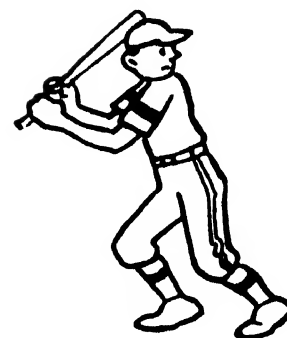
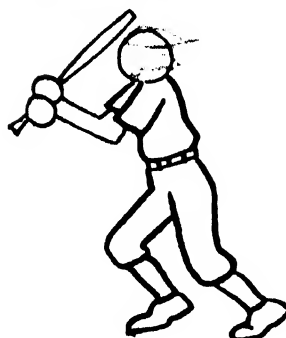
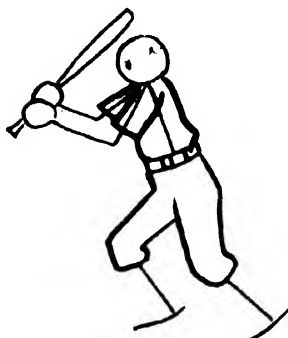
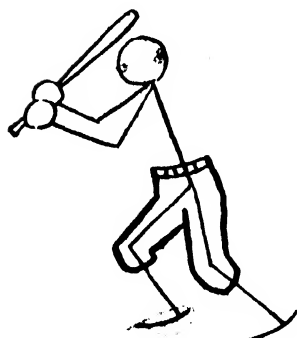
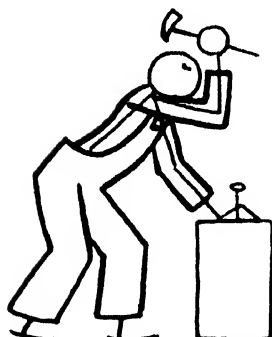
LEAPING



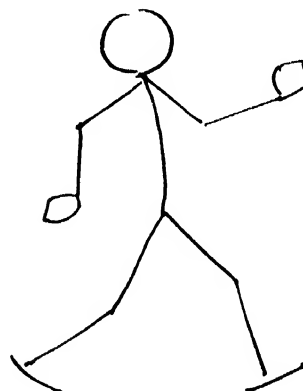
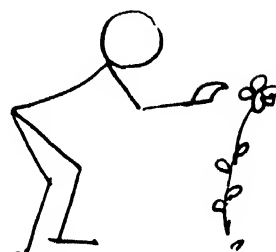
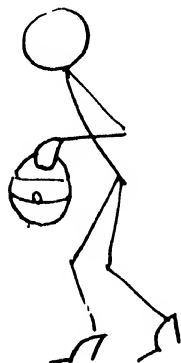
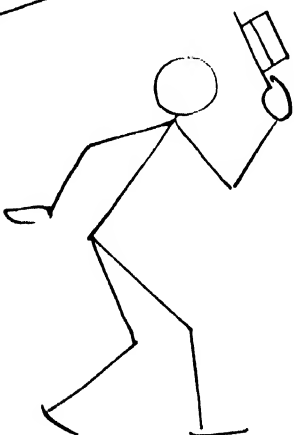
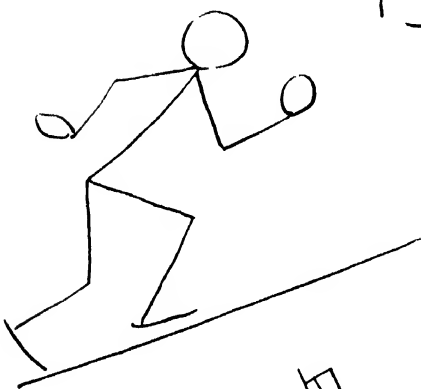
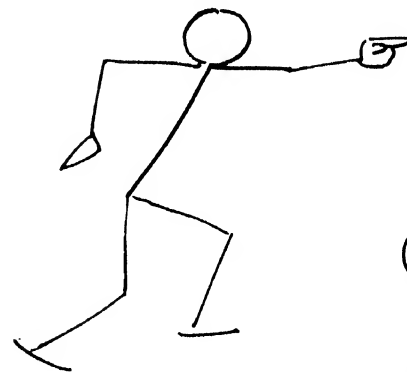
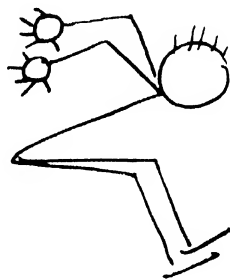
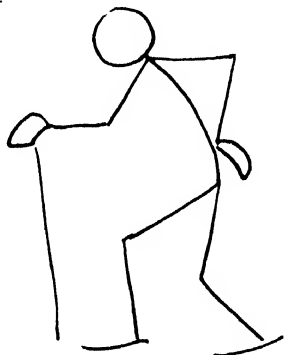
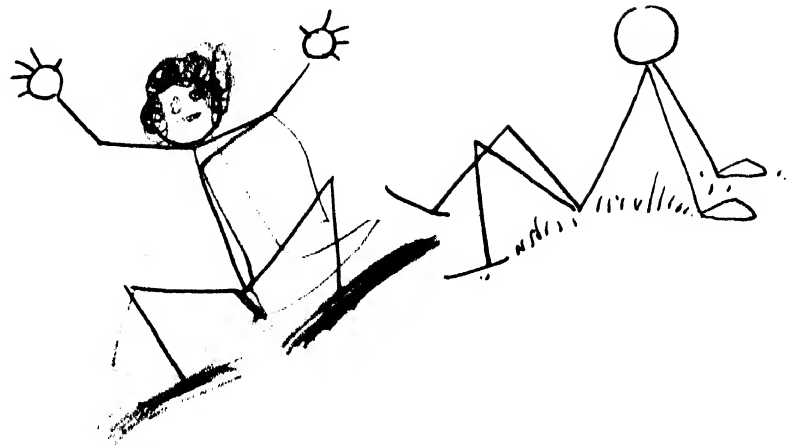
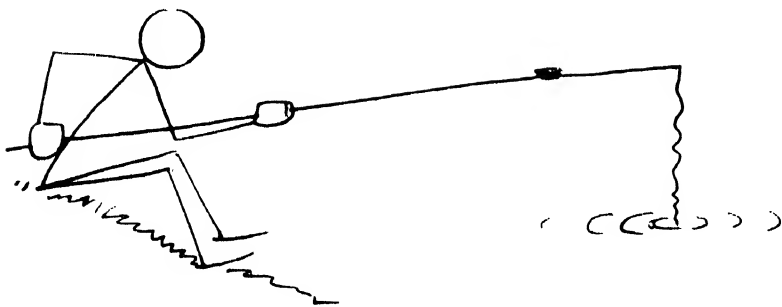
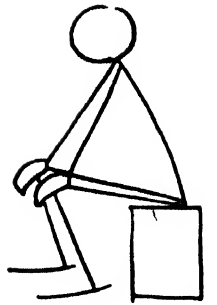
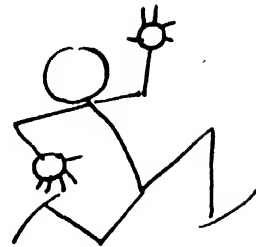
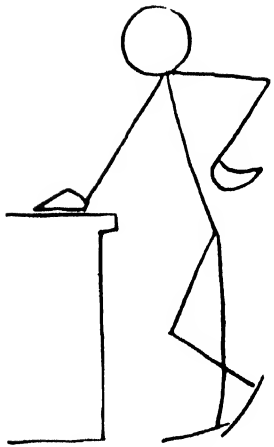
DRAWING THE FIGURE



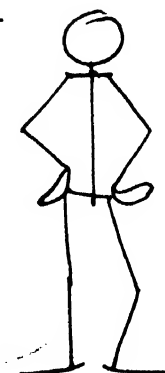
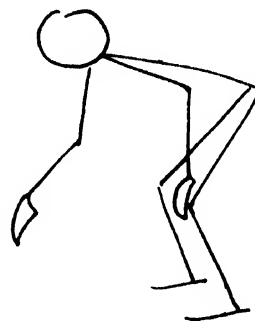
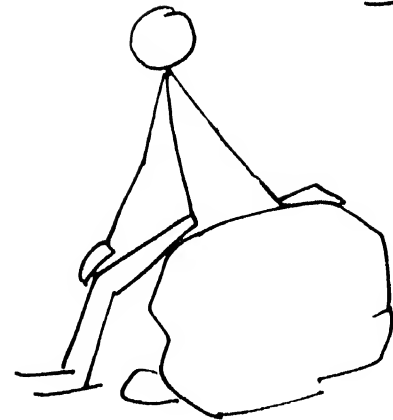
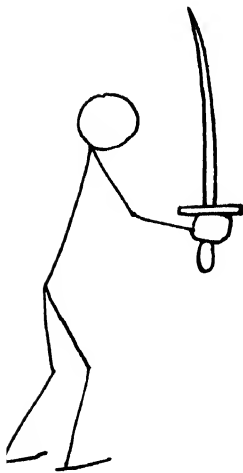
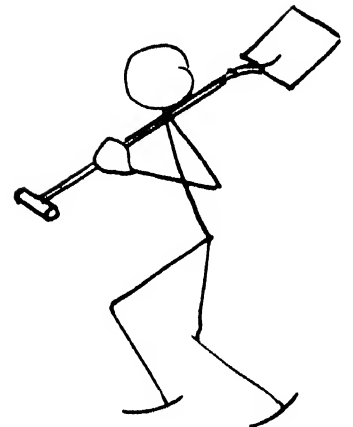
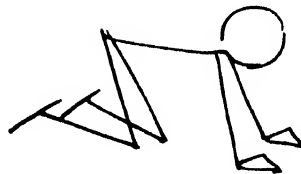
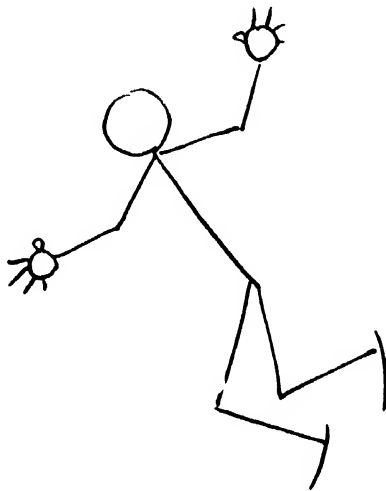
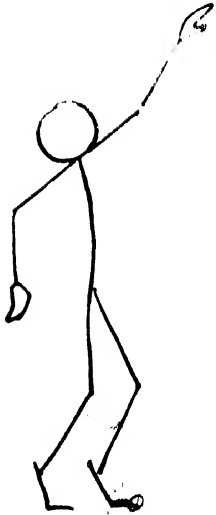
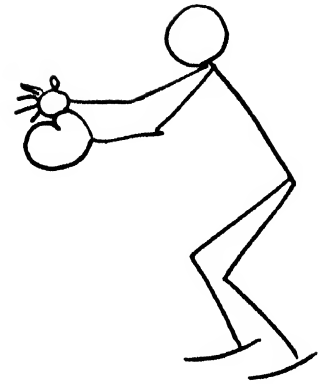
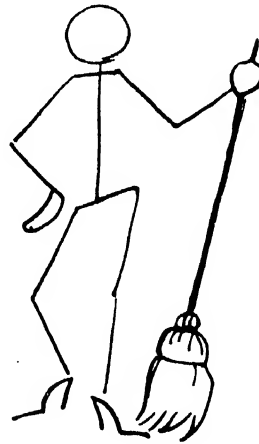
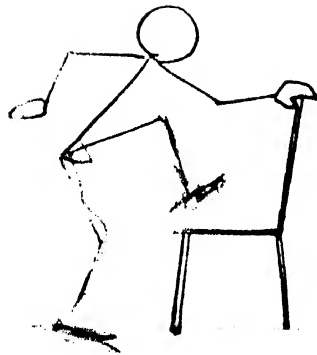
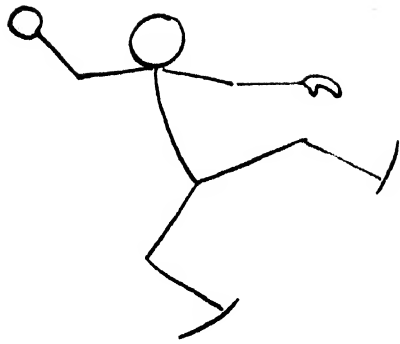
CLOTHING THE FIGURE



FIGURES TO BE CLOTHED
by the
STUDENT



FIGURES TO BE CLOTHED
by the
STUDENT



DRAW
A
CIRCLE



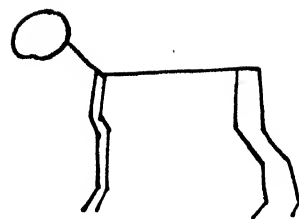
THEN
THE
NECK
LINE



NEXT
THE
BODY
LINE

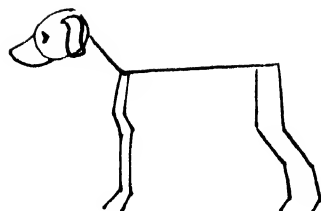


ADD
THE
LEGS

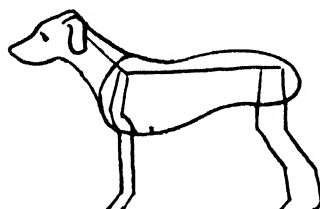


DRAWING ANIMALS

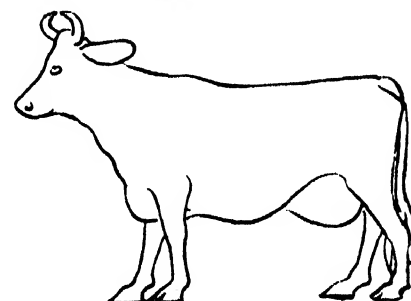
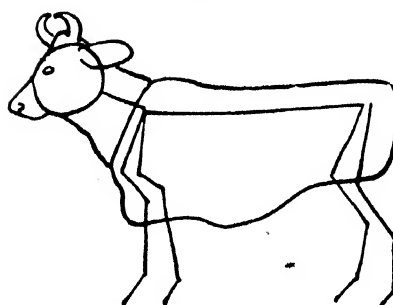
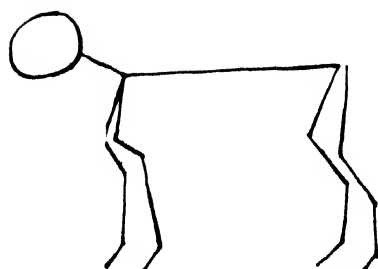
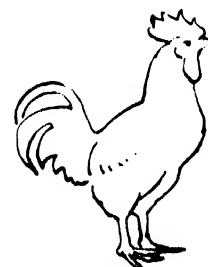
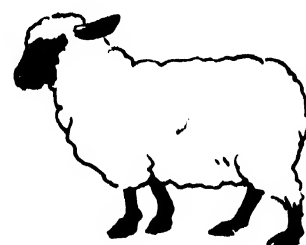
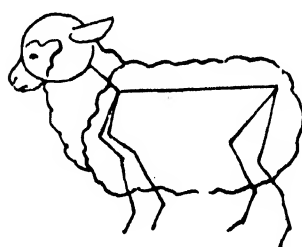
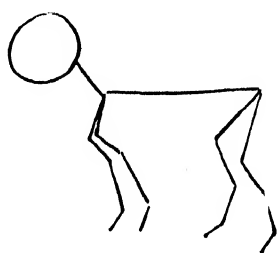
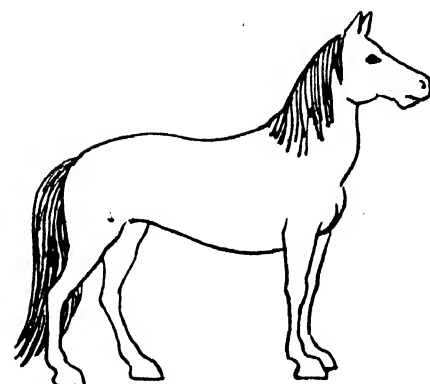
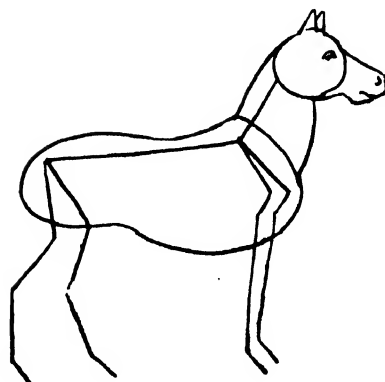
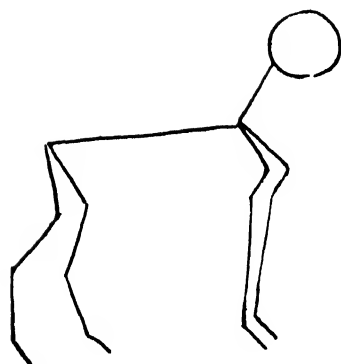
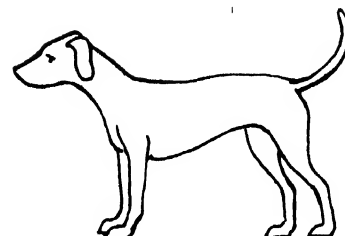
DRAW
THE NOSE
AND EAR



THEN
THE
NECK
AND
BODY

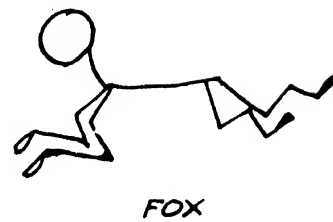
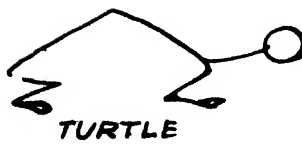
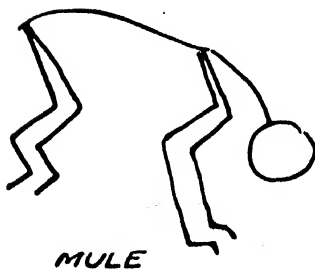
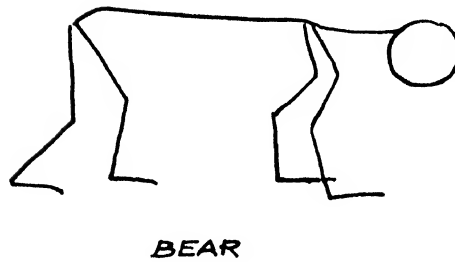
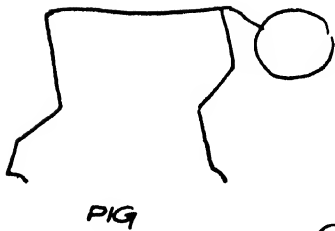
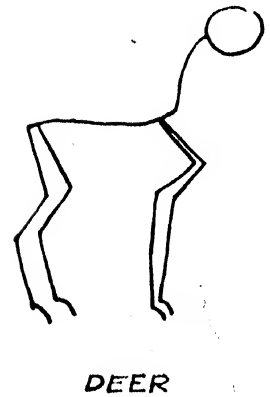
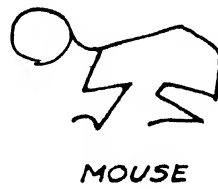
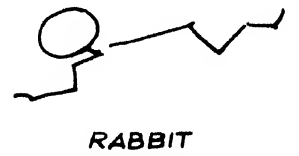
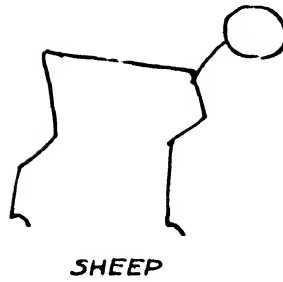
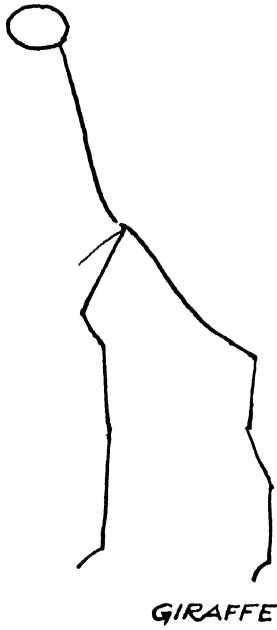
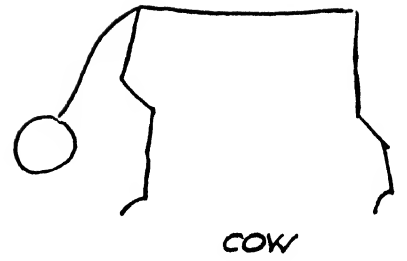
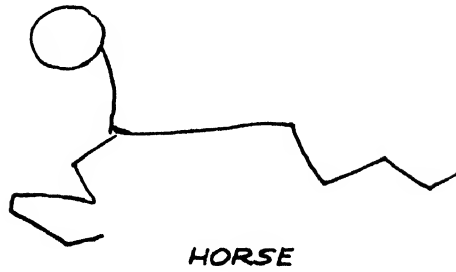
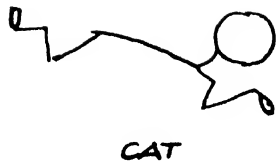


FINISH
WITH
LEGS
AND
TAIL



EXERCISES

COMPLETE THESE ANIMALS



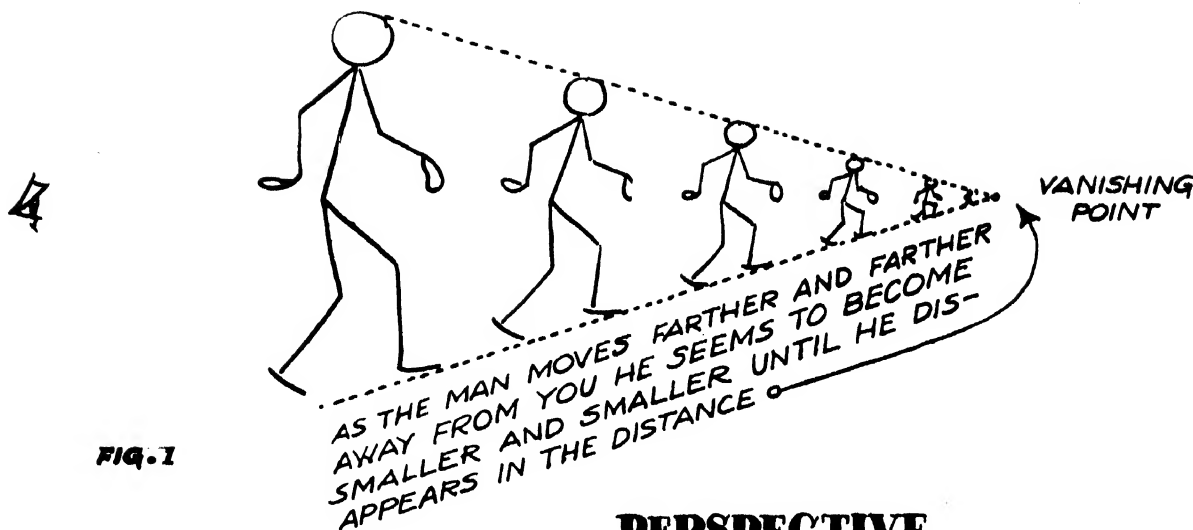


FIG. 1

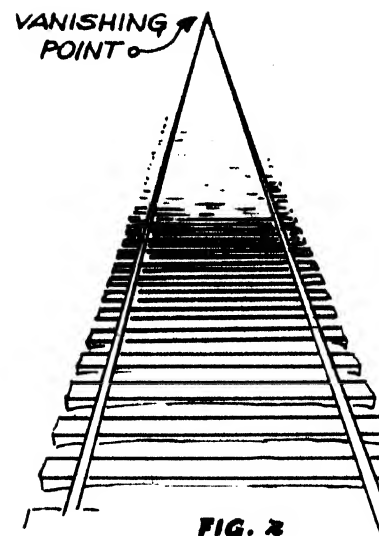


FIG. 2

PERSPECTIVE

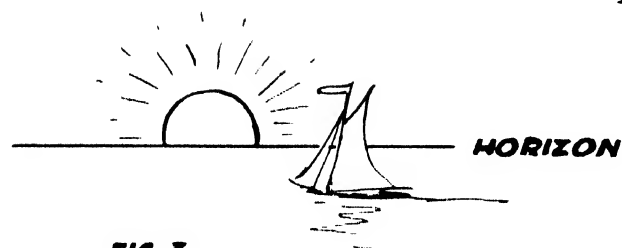


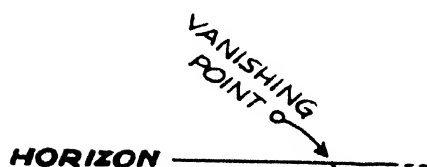
FIG. 3

THE LINE WHERE THE SEA AND SKY MEET IS CALLED THE HORIZONTAL LINE OR HORIZON



THE HORIZON IS ALWAYS ON A LEVEL WITH YOUR EYE. IF YOU CLIMB A HIGH MOUNTAIN IT WILL STILL BE LEVEL WITH YOUR EYE

FIG. 4



THE SIDES OF A PLANK LYING FLAT ON LEVEL GROUND WILL SEEM TO CONVERGE LIKE THE RAILROAD TRACKS TOWARD A VANISHING POINT. THIS POINT IS ON THE HORIZON BECAUSE THE PLANK LIES ON LEVEL GROUND.

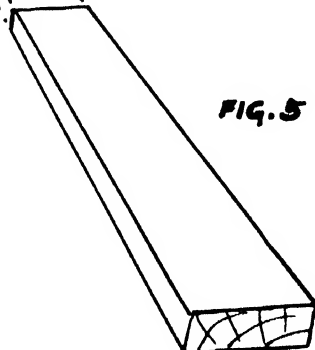


FIG. 5

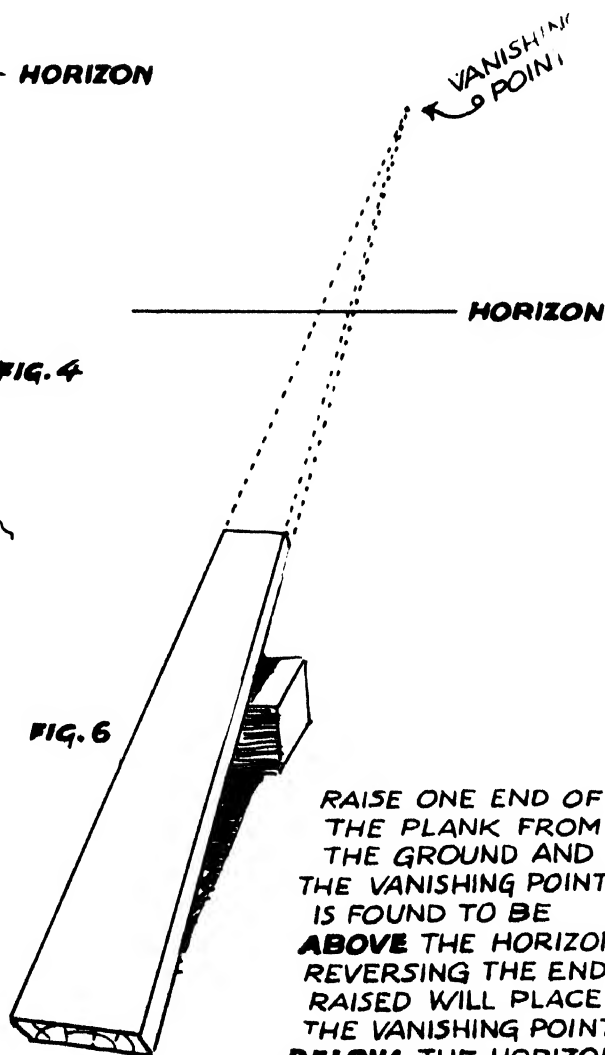


FIG. 6

RAISE ONE END OF THE PLANK FROM THE GROUND AND THE VANISHING POINT IS FOUND TO BE ABOVE THE HORIZON. REVERSING THE END RAISED WILL PLACE THE VANISHING POINT BELOW THE HORIZON

VANISHING
POINT

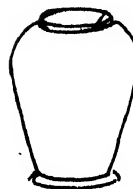
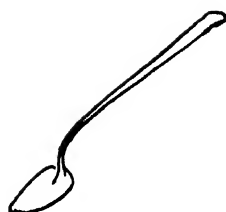
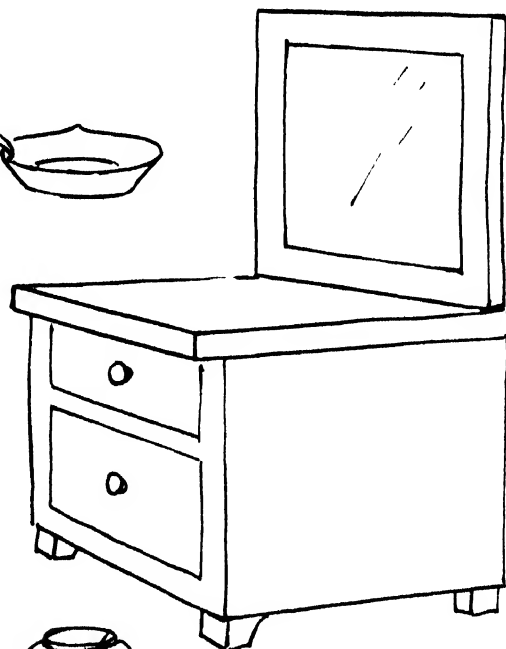
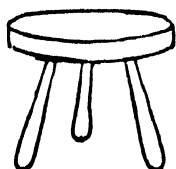
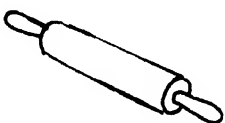
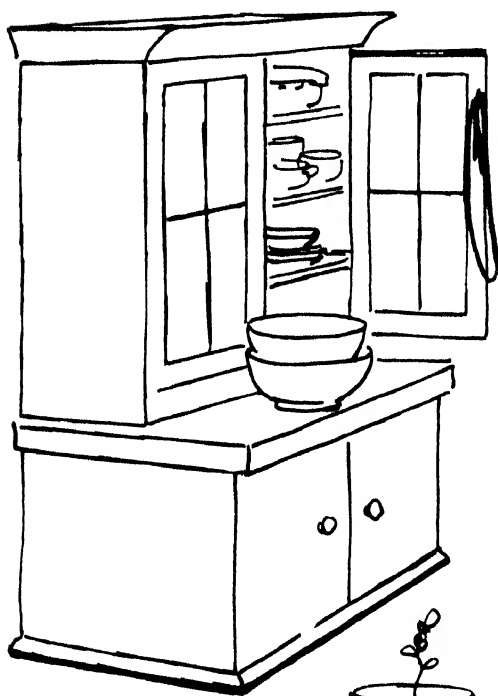
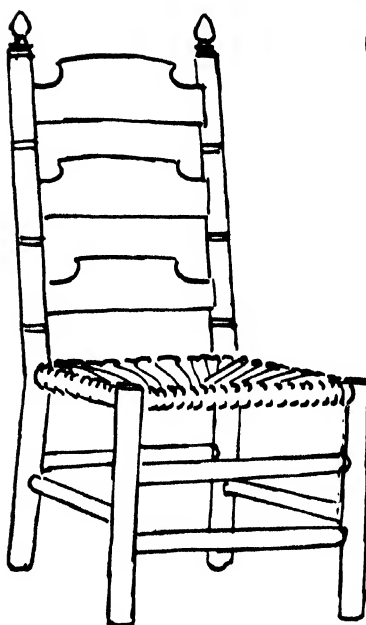
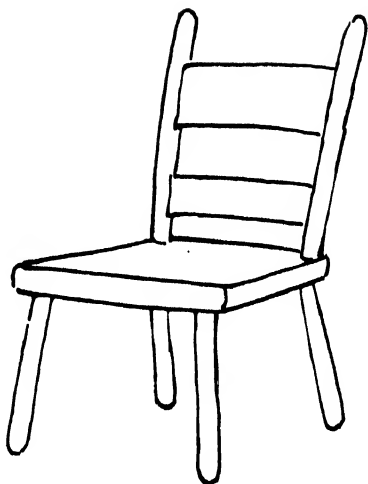
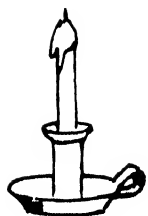
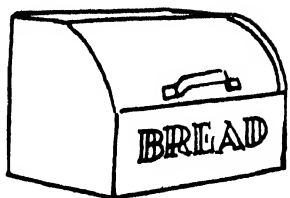
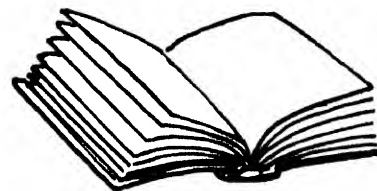
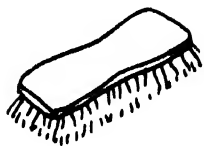
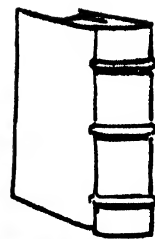
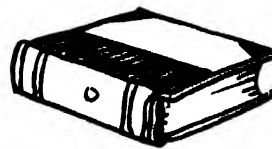
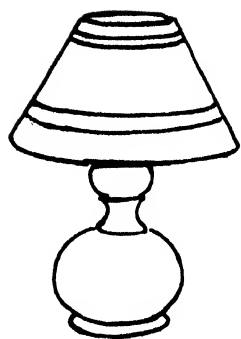
VANISHING
POINT

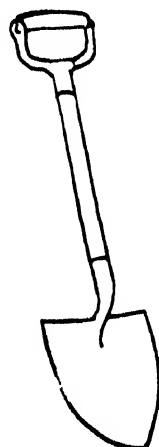
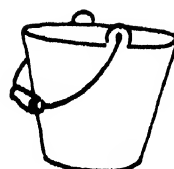
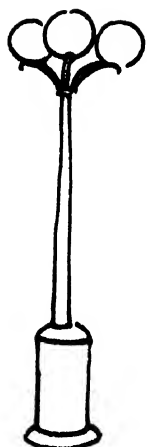
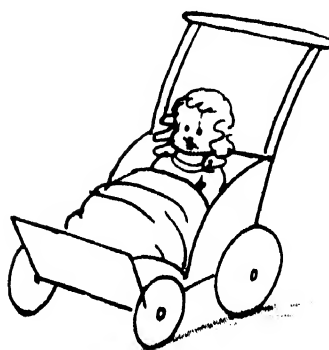
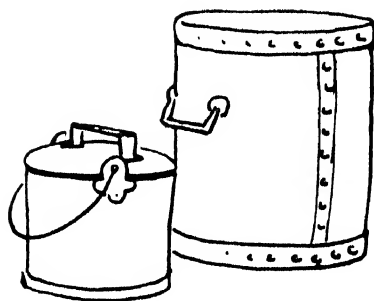
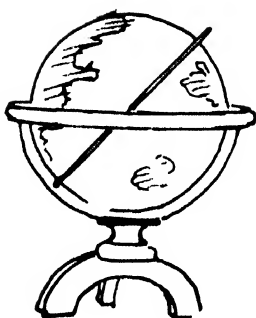
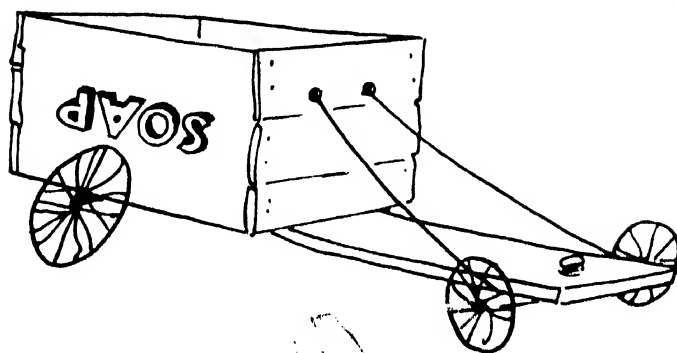
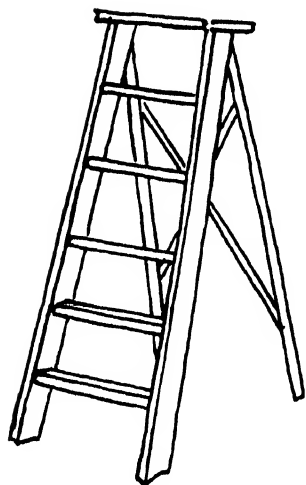
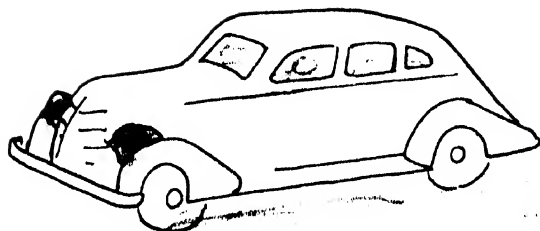
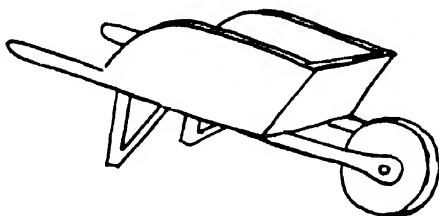
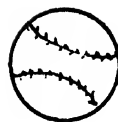
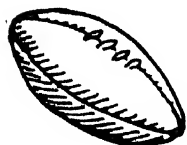
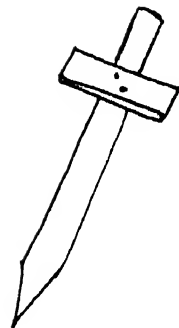
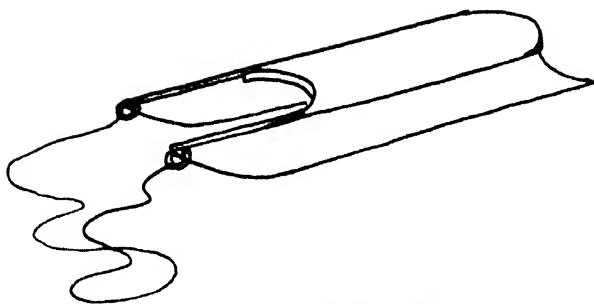
A CUBE HAVING THREE SIDES VISIBLE REQUIRES
A VANISHING POINT FOR THE EDGES OF EACH SURFACE

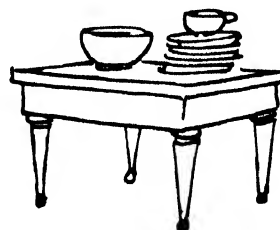
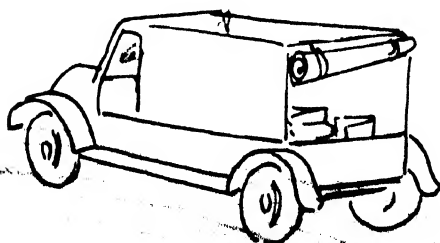
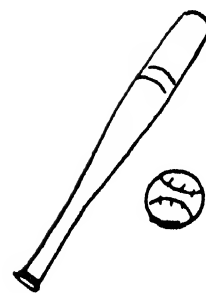
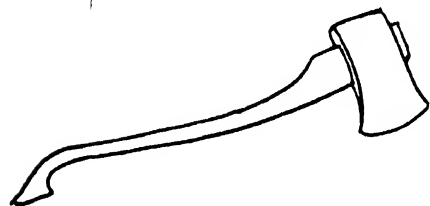
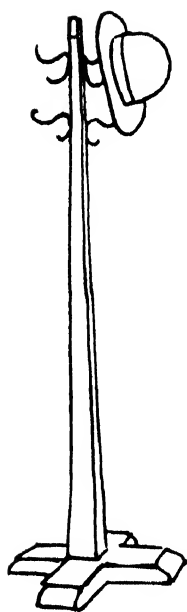
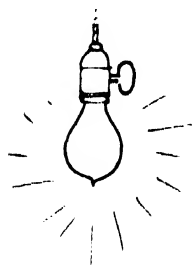
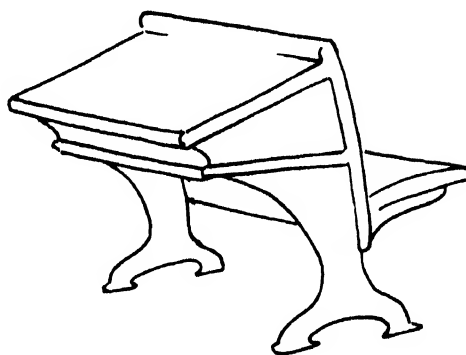
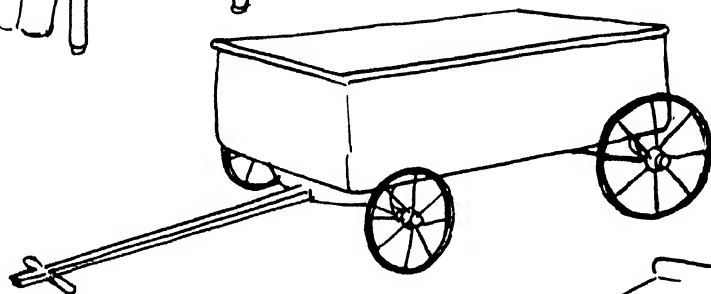
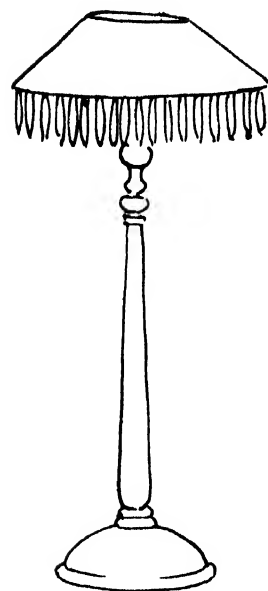
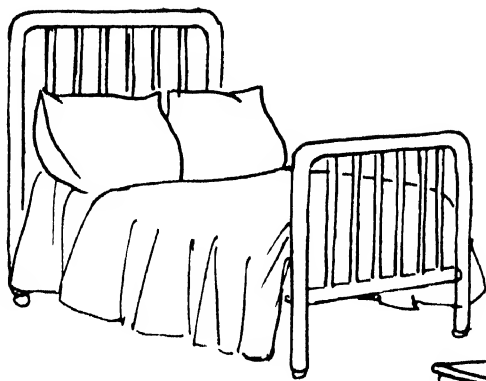
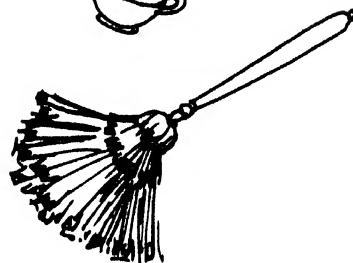
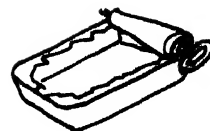
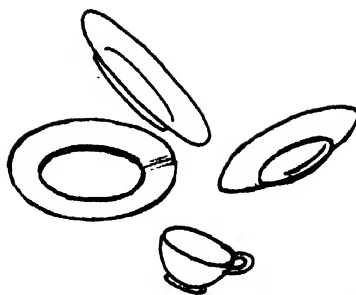
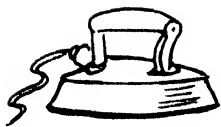
TO
VANISHING
POINT

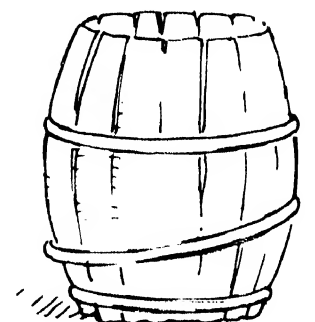
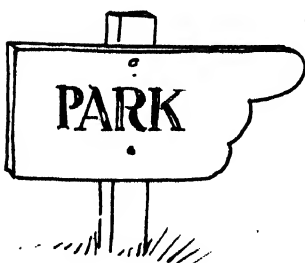
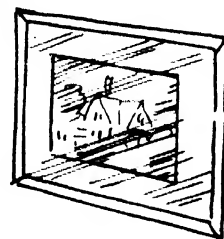
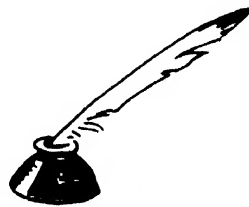
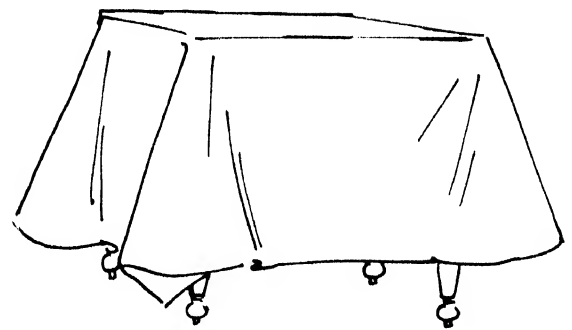
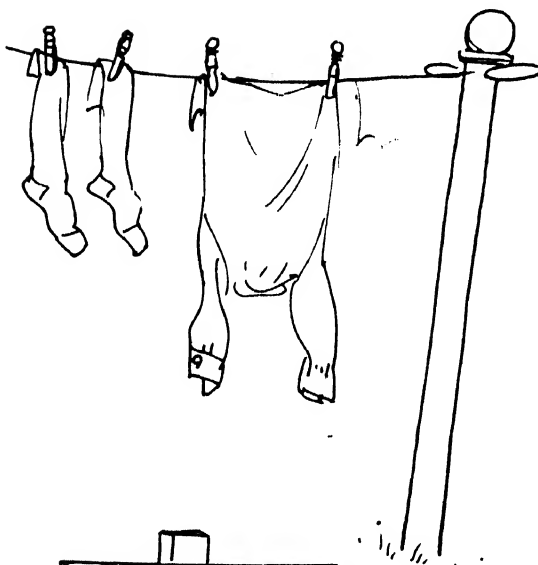
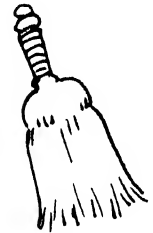
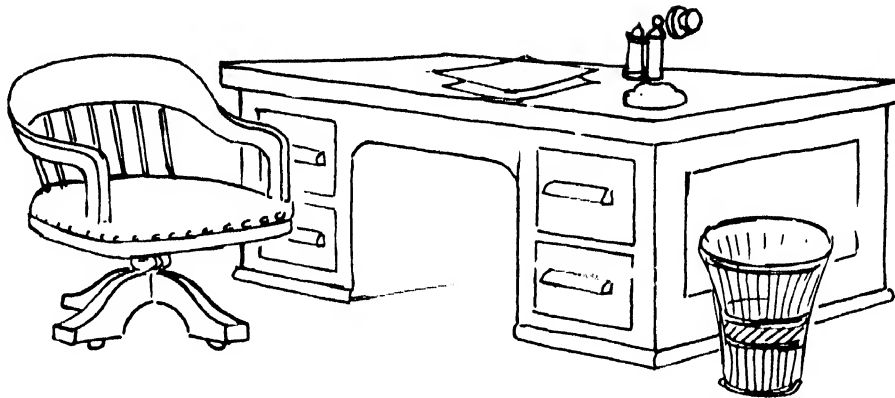
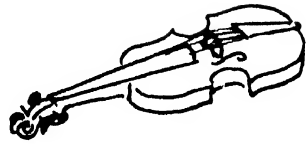
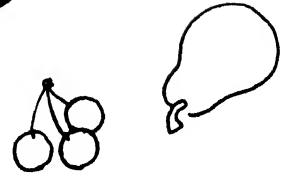
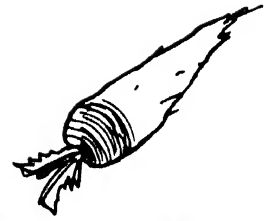
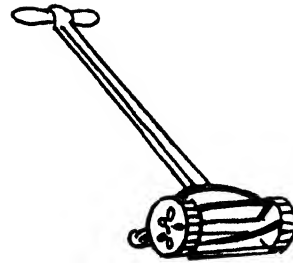
EYE LEVEL







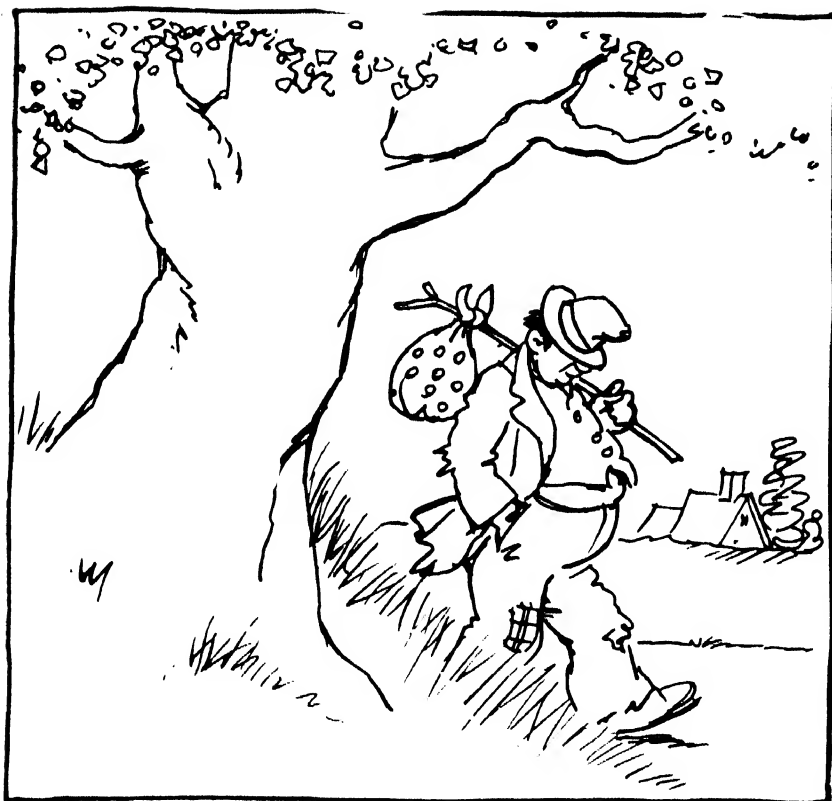




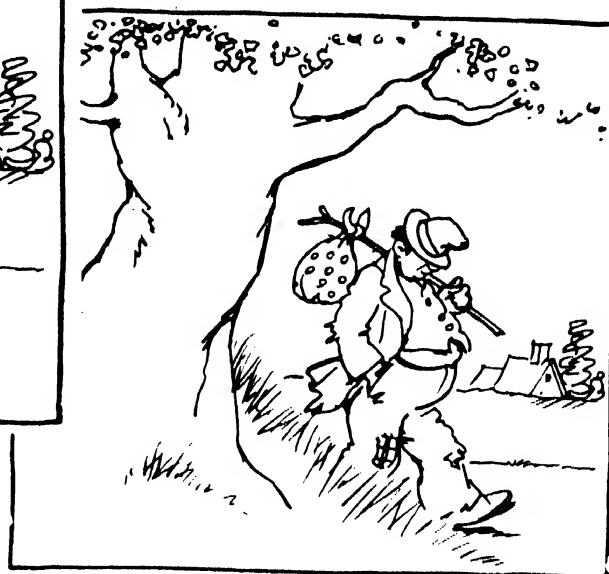
SIZE DRAWINGS SHOULD BE MADE~

ORIGINAL DRAWINGS
ARE USUALLY MADE
LARGER THAN THE
REPRODUCED SIZE

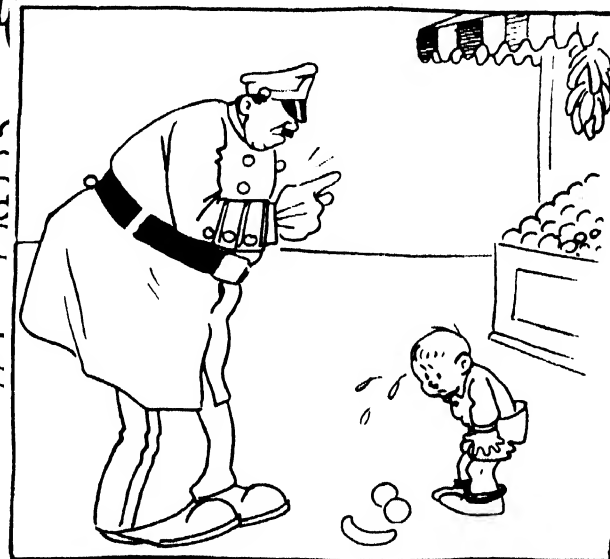
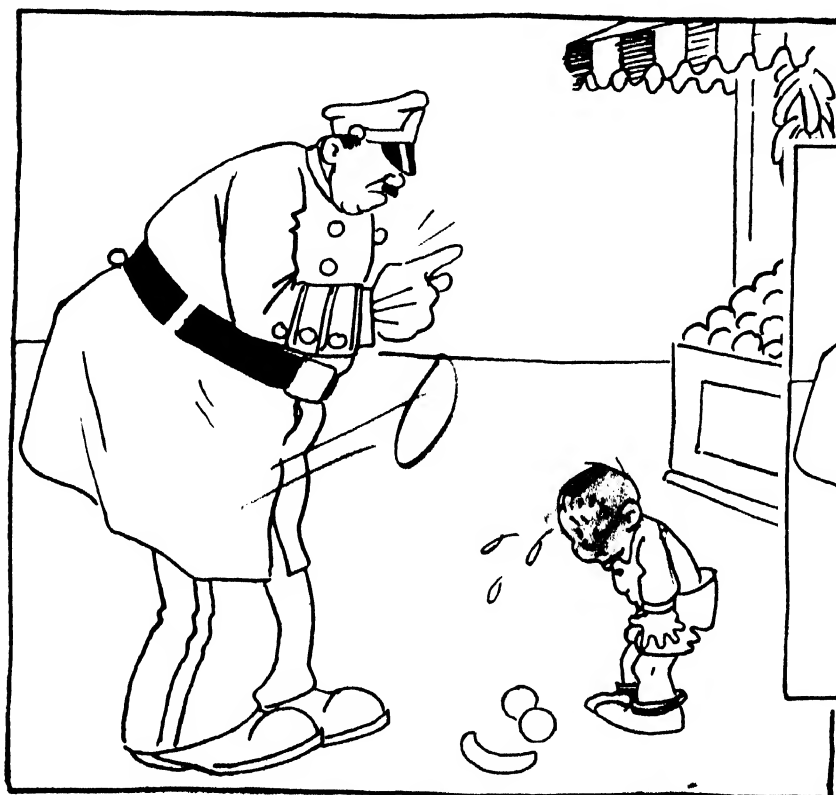
FOR BEST RESULTS
THEY SHOULD BE
MADE ABOUT A
HALF LARGER



SIZE OF ORIGINAL
DRAWINGS~



SIZE OF
REPRODUCTIONS~



LETTERING

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z a b c d e f g h
i j k l m n o p q r s t u v w x
y z ? ! : ; 1 2 3 4 5 6 7 8 9 0

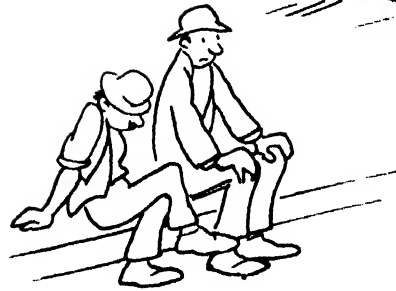
Gothic

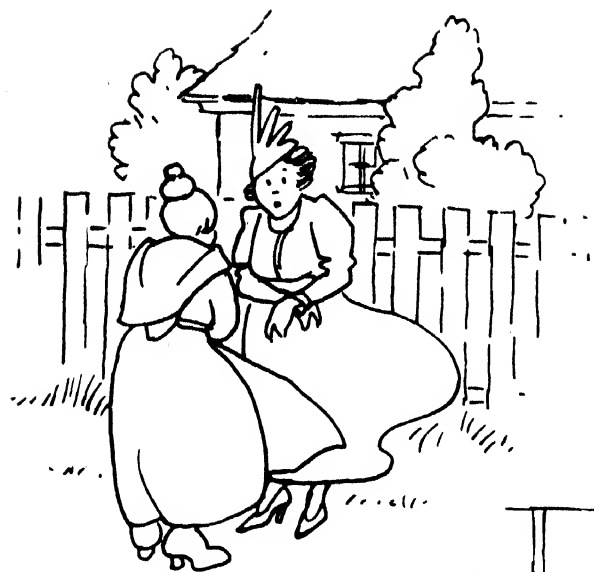
VARIATIONS OF WHICH ARE GENERALLY USED IN COMIC STRIP
BALLOONS - THE SIZE SHOULD BE ADEQUATE FOR **EASY READING** - **AND THE STYLE**
SHOULD **NOT** BE SO ECCENTRIC THAT IT DISTRACTS THE ATTENTION FROM **THE**
MEANING OF THE MESSAGE - THIS SIZE WILL BE EASILY READ WHEN REDUCED TO
PROPORTIONS OF REPRODUCTIONS ON PRECEDING PAGE.

THE STYLE OF LETTERING SHOULD FIT THE DRAWING

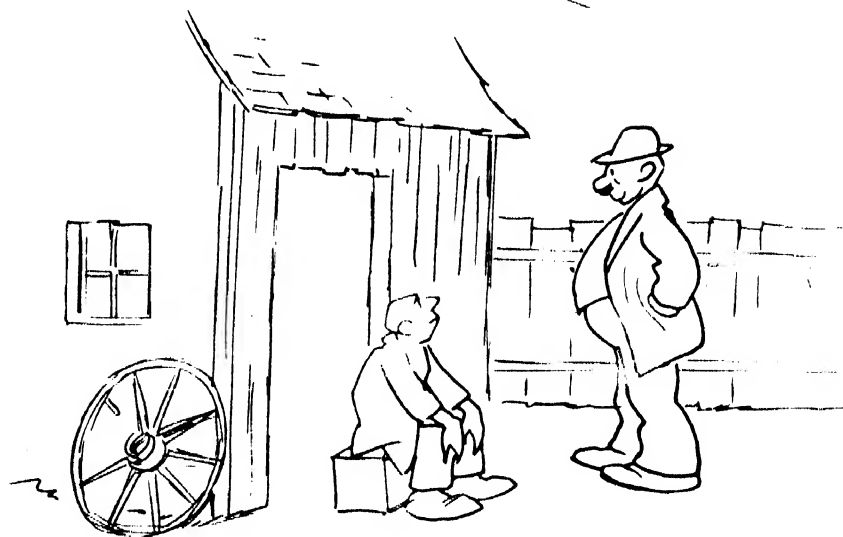
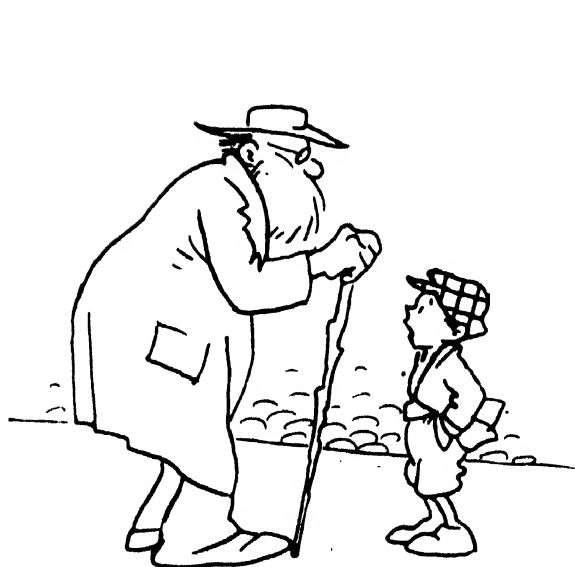


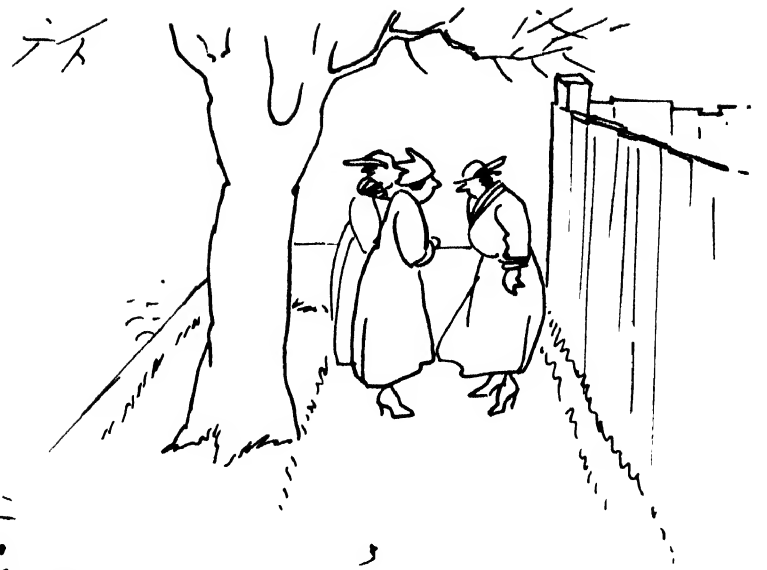
GROUPING TWO FIGURES



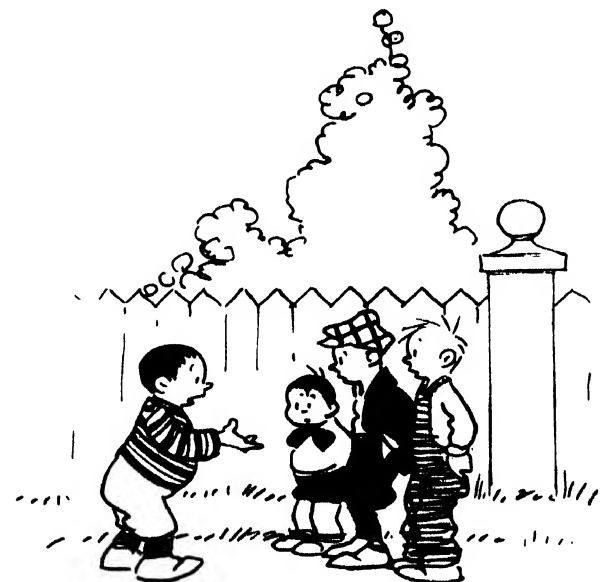
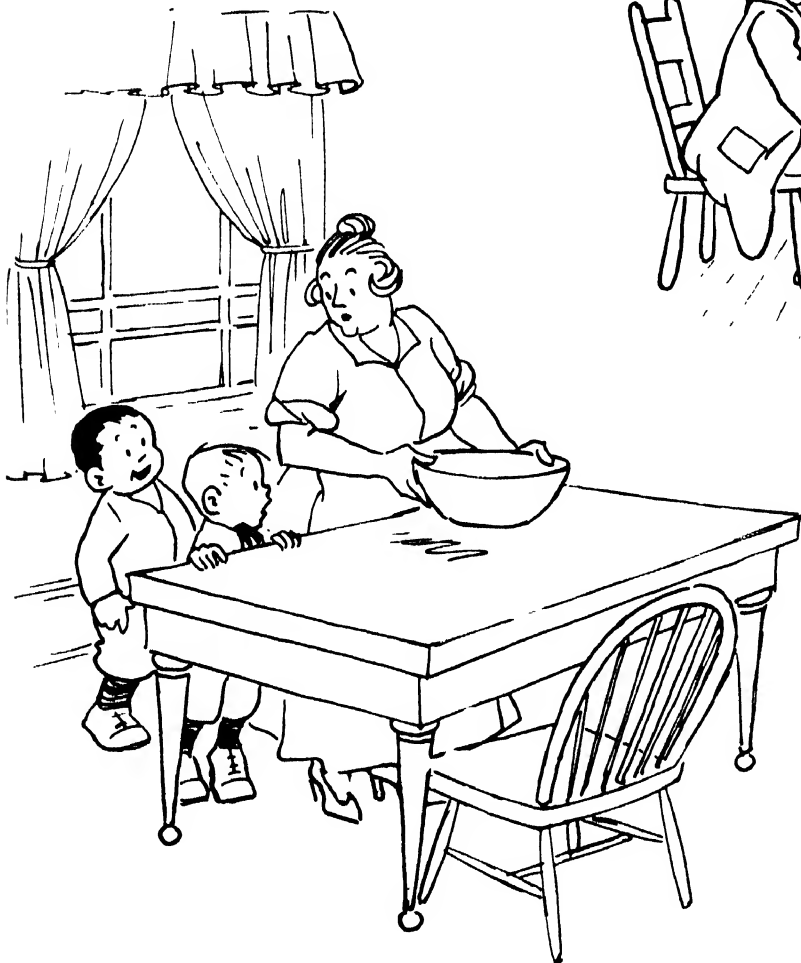


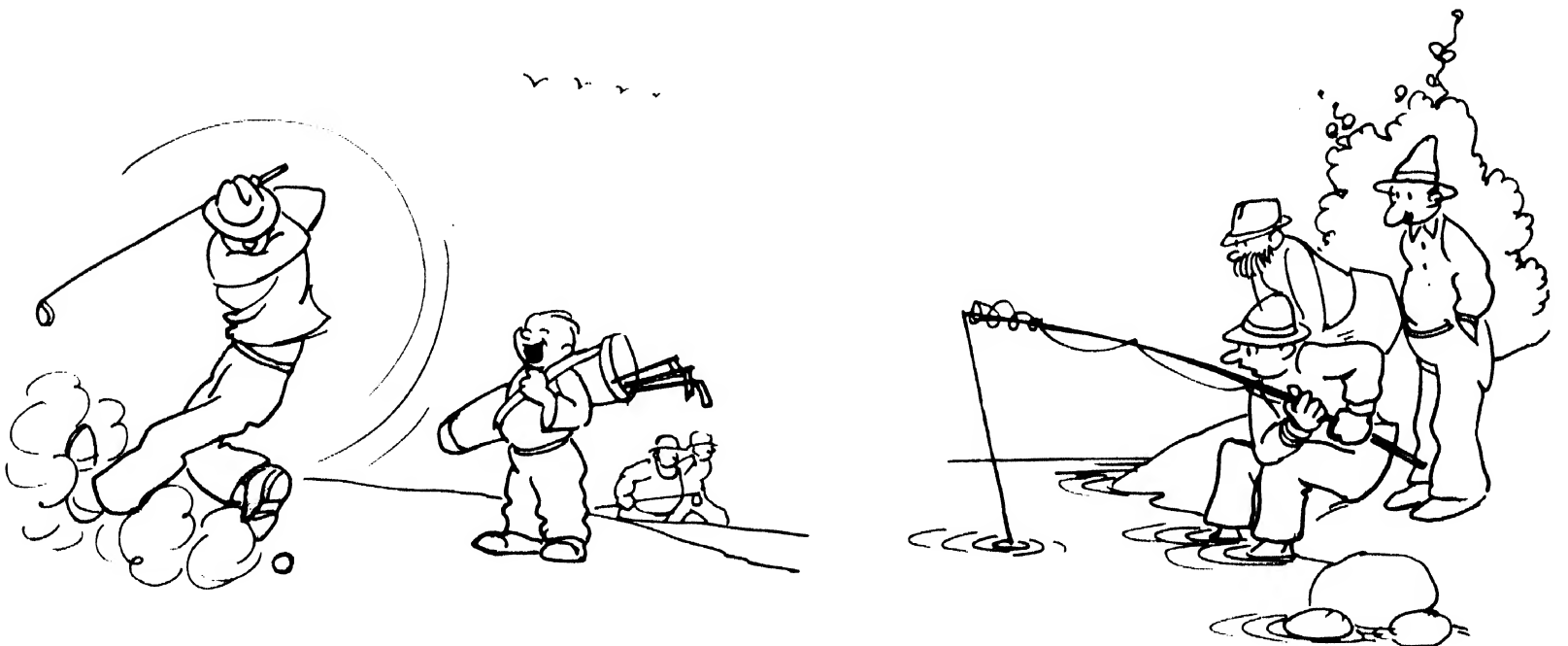
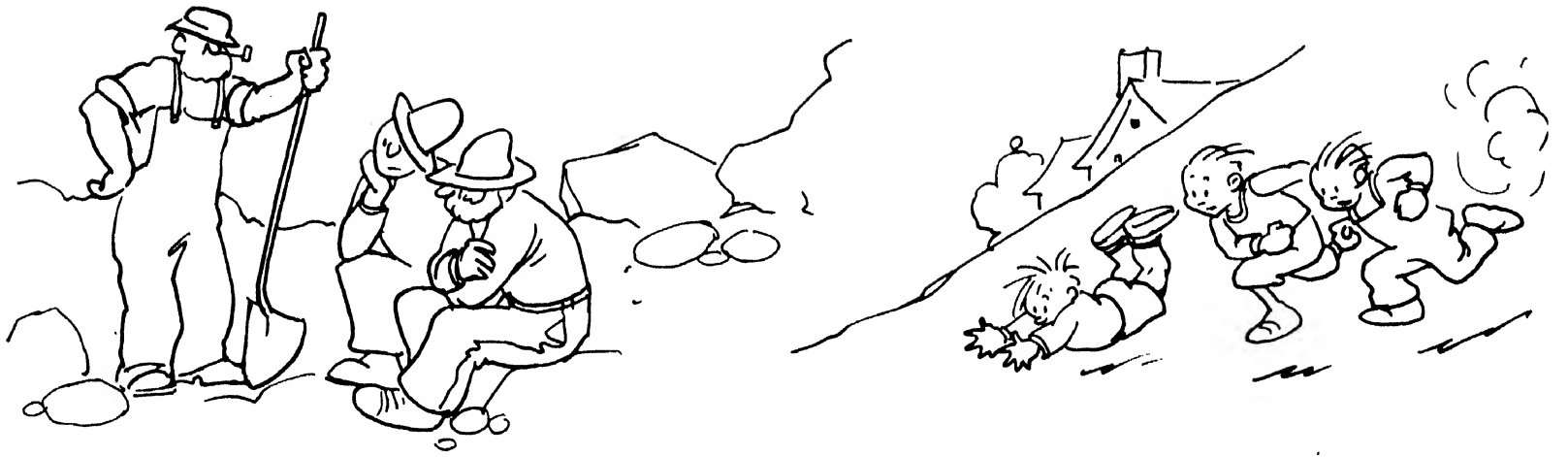
BACKGROUNDS
ADDED





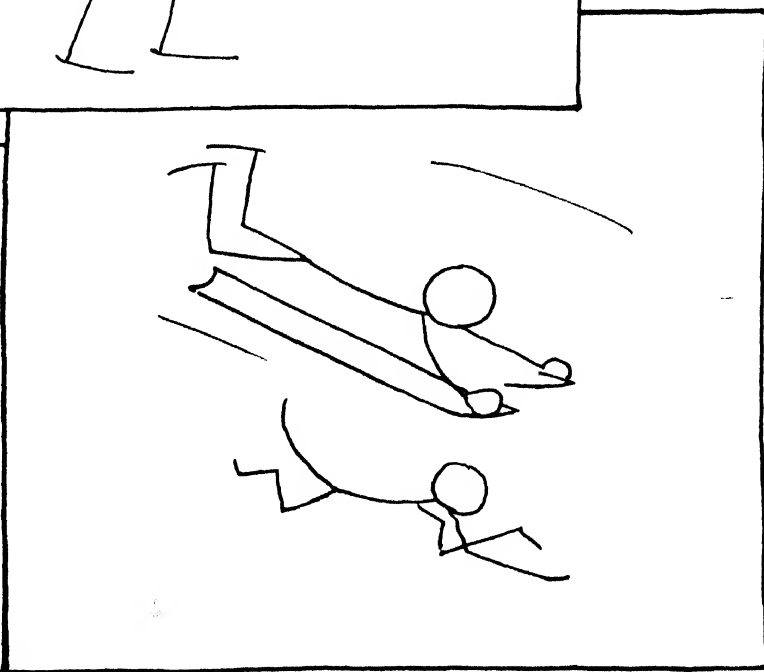
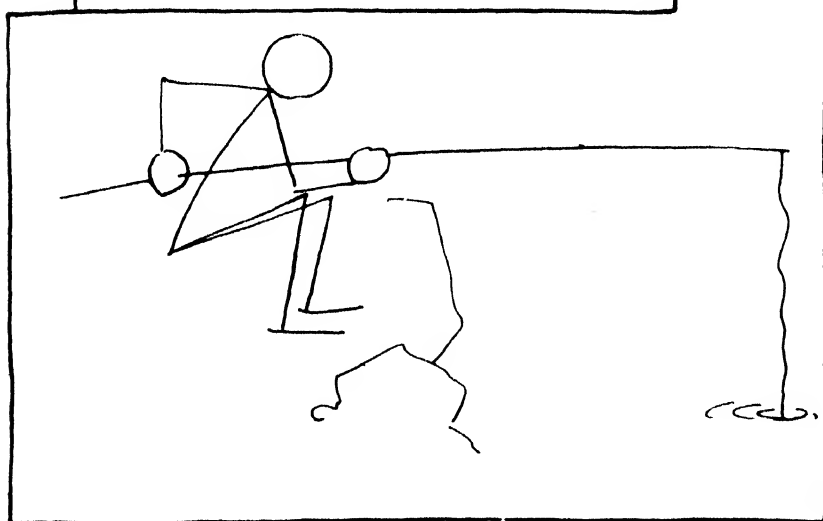
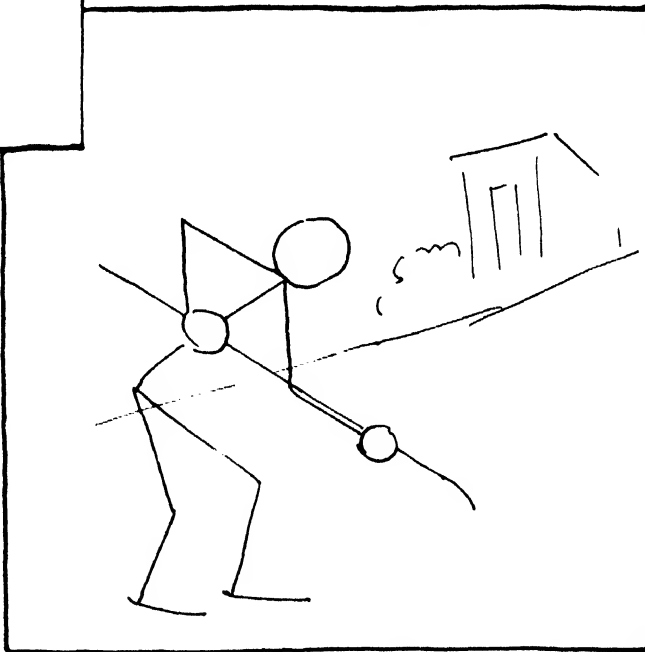
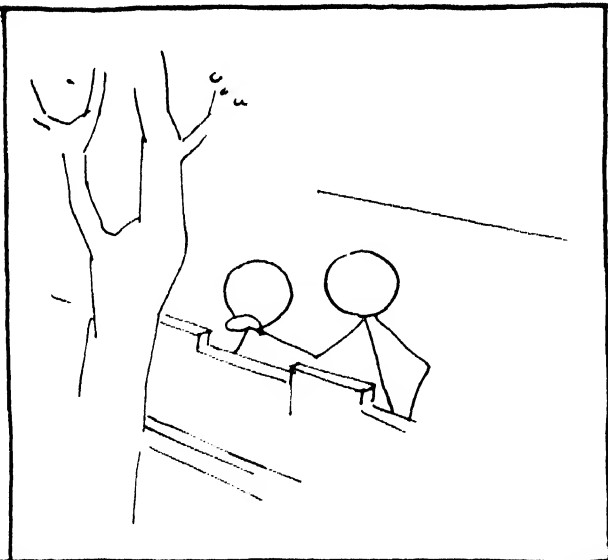
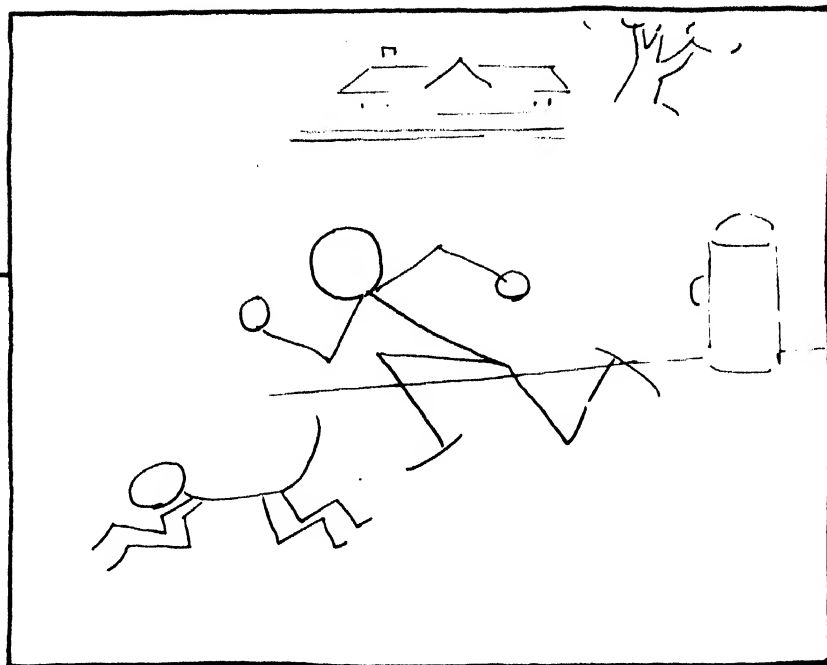
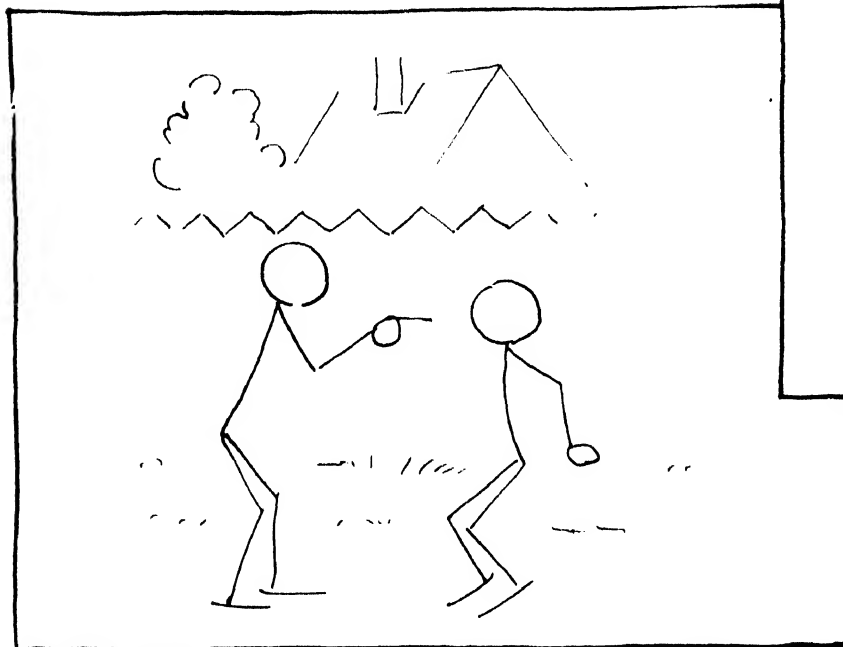
**GROUPING THREE
OR MORE FIGURES~**



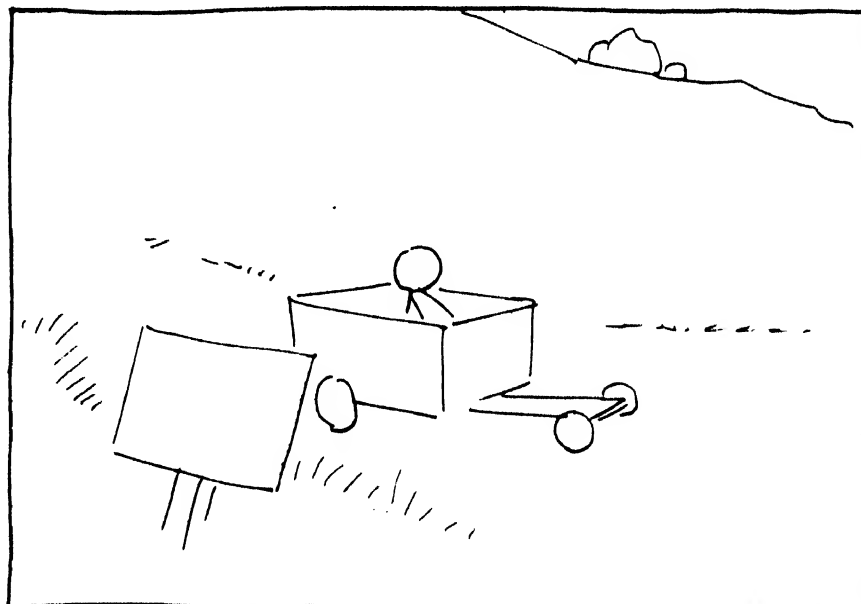
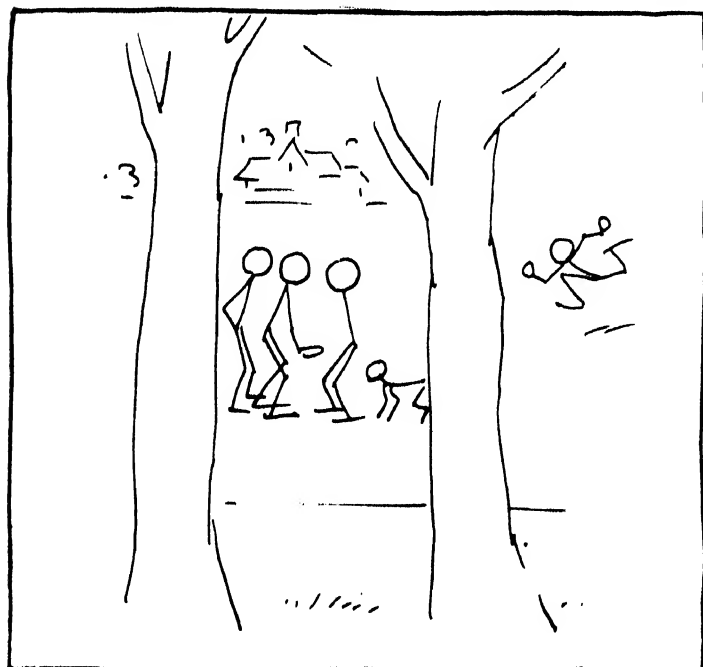
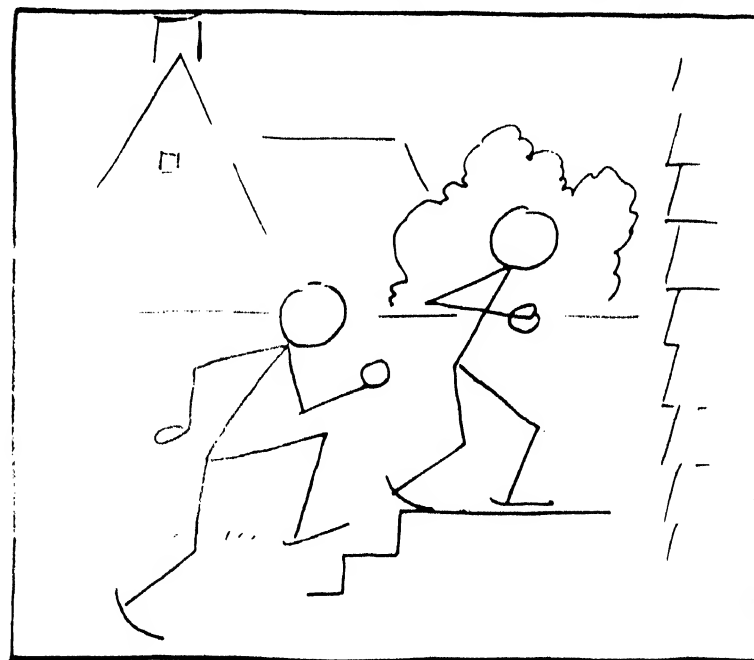
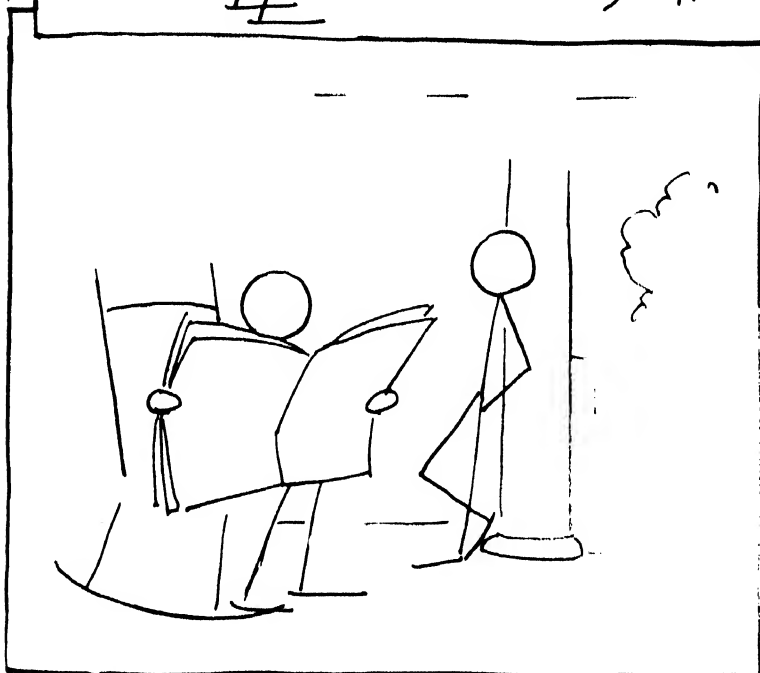
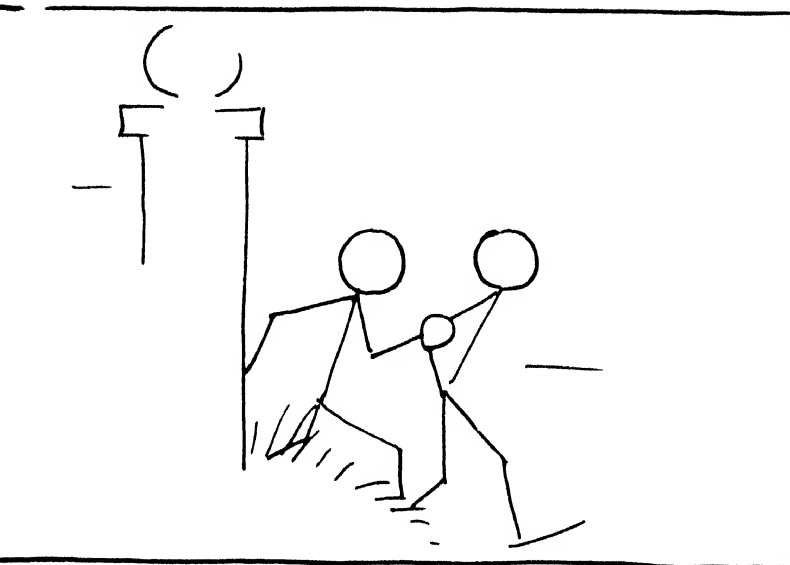
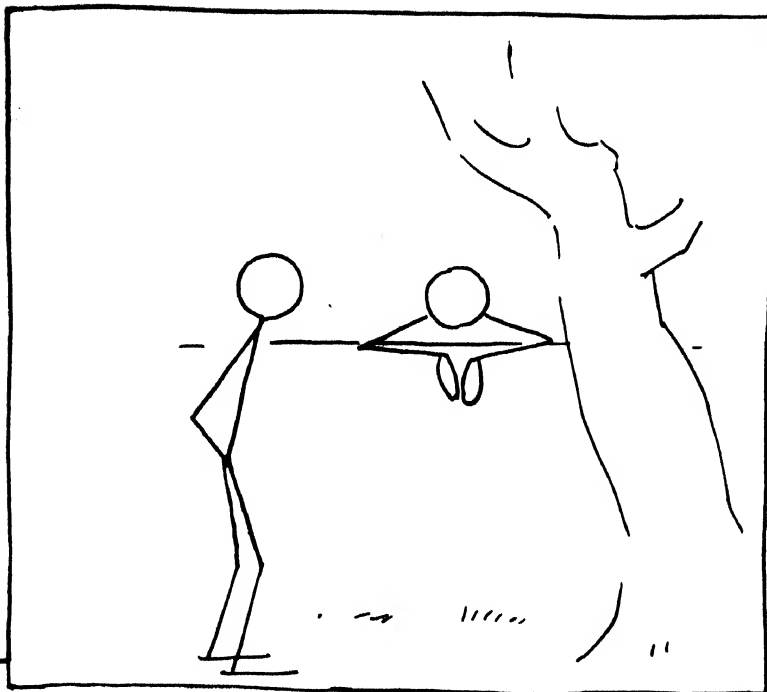


EXERCISE FOR THE STUDENT

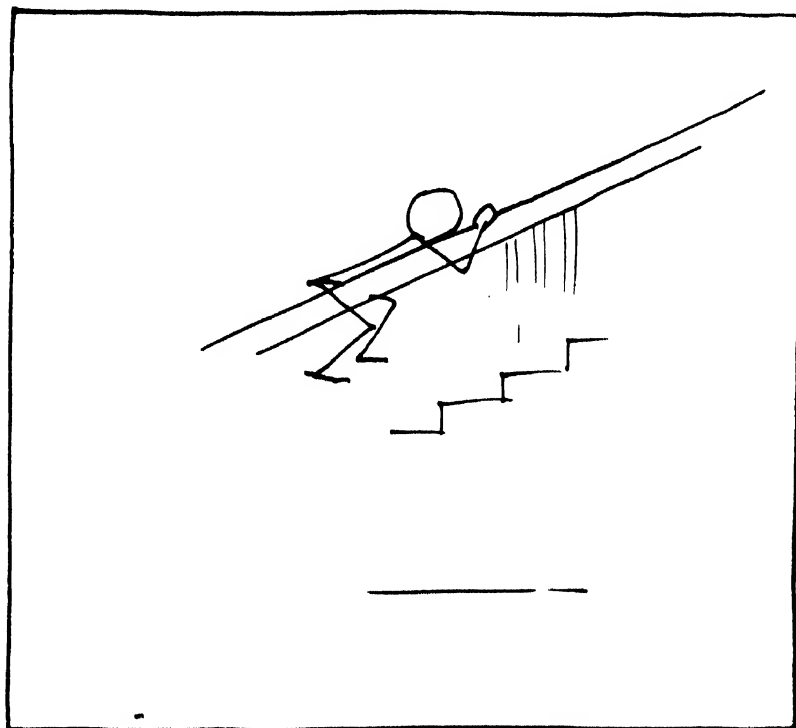
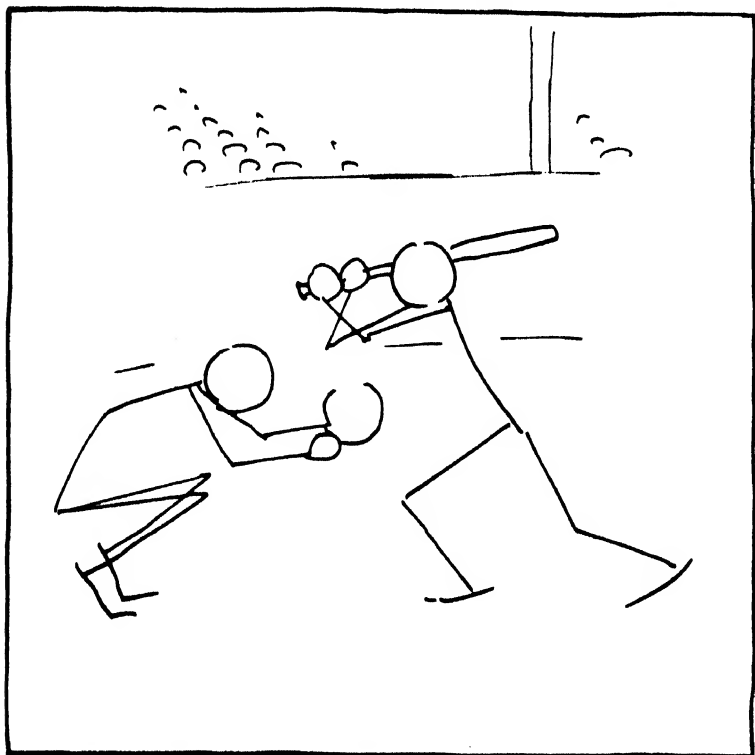
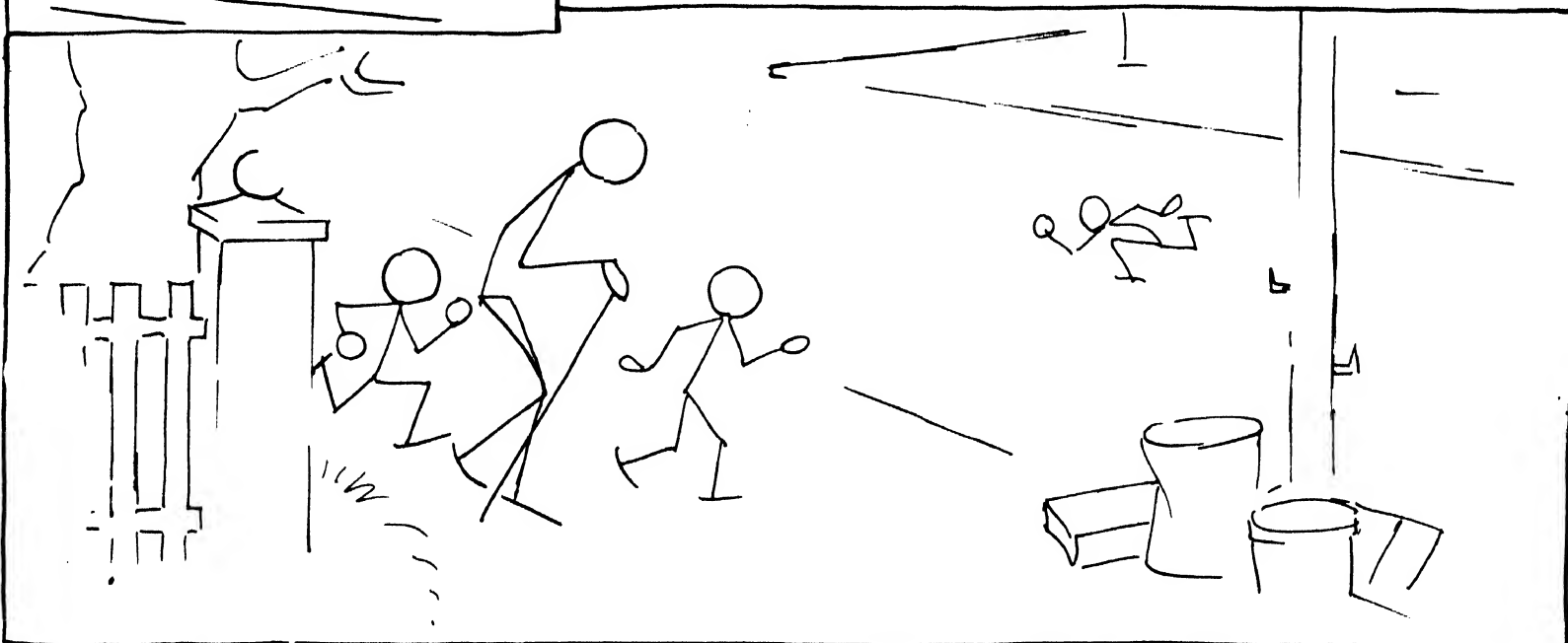
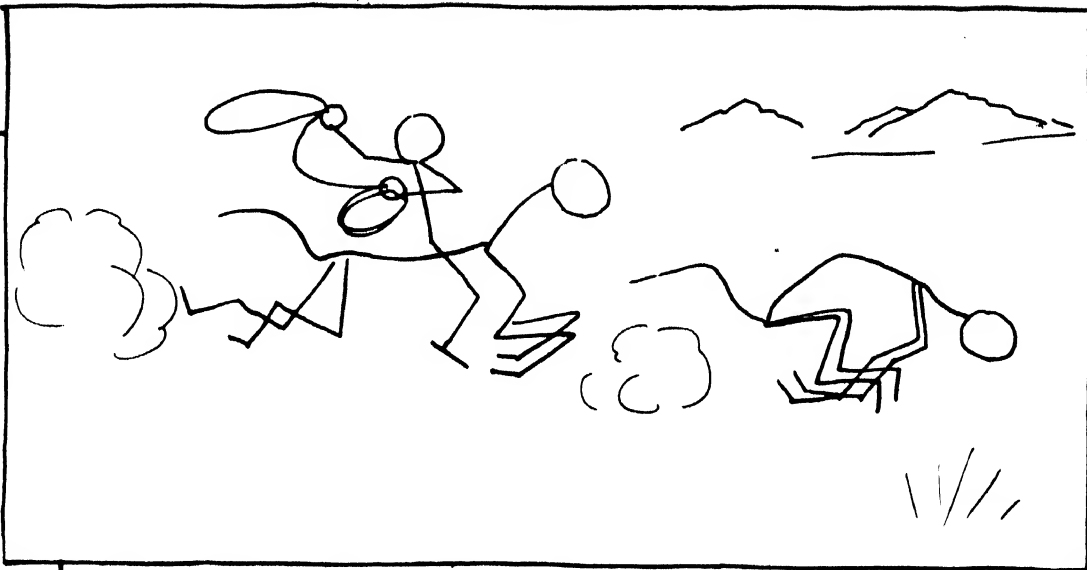
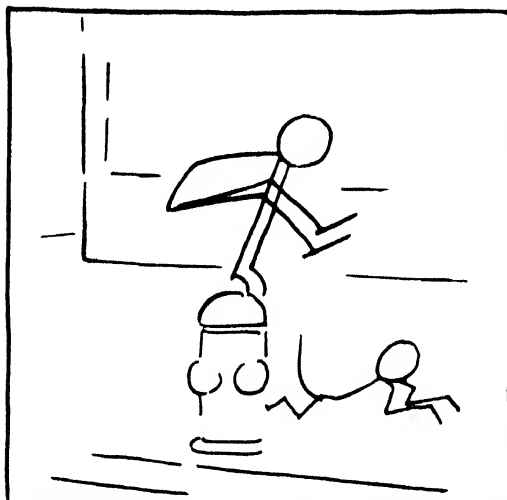
COMPLETE THESE PICTURES ~



EXERCISES CONTINUED

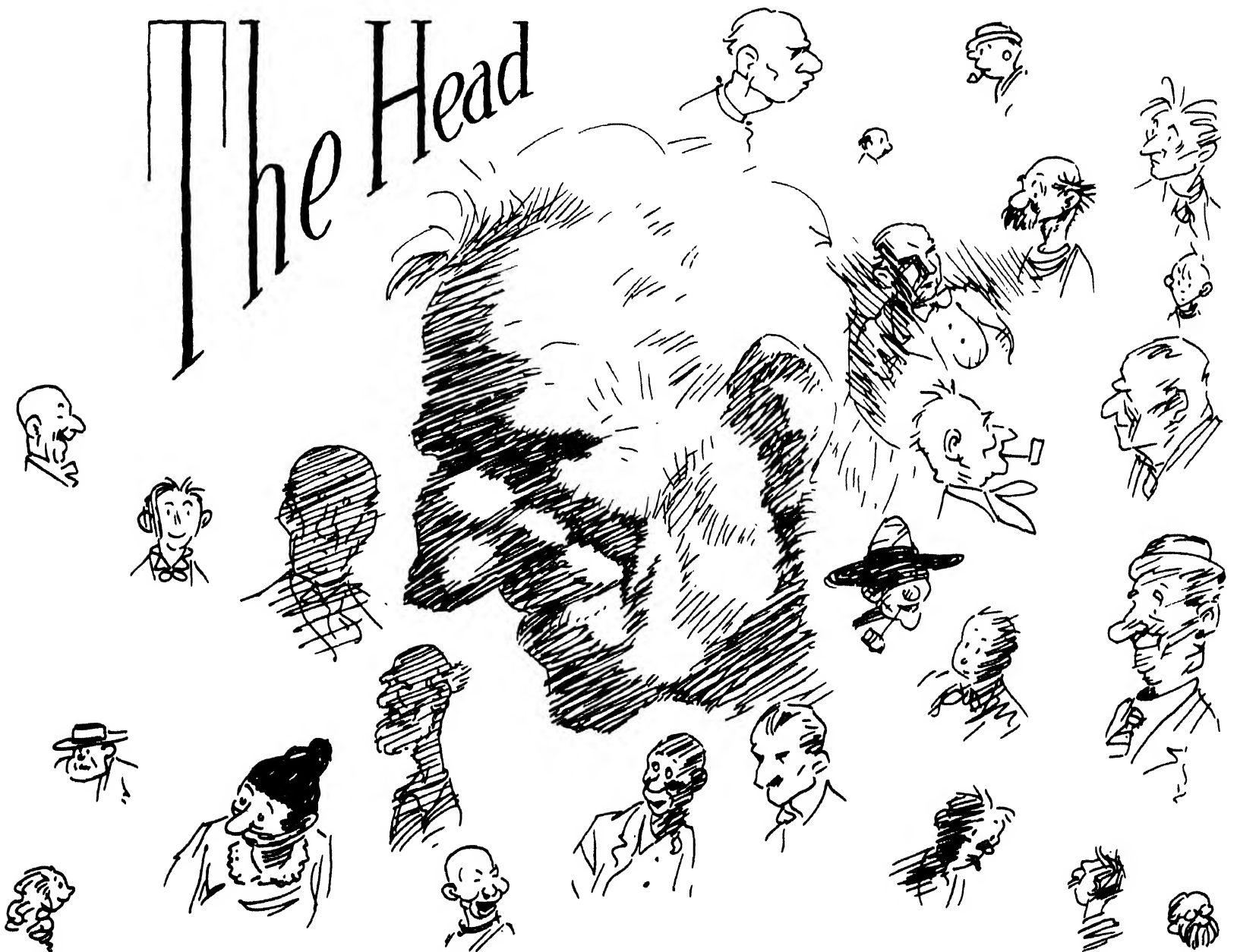


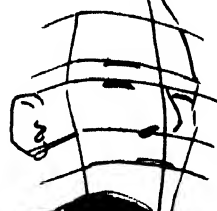
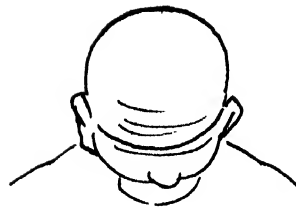
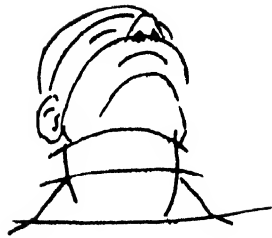
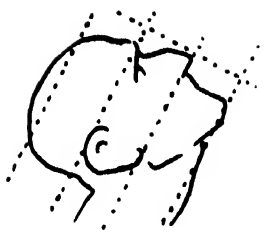
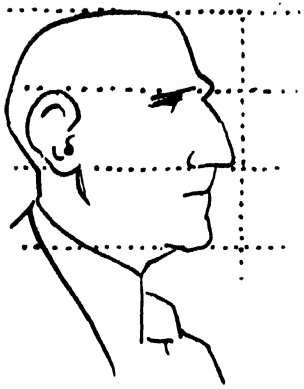
EXERCISES CONTINUED



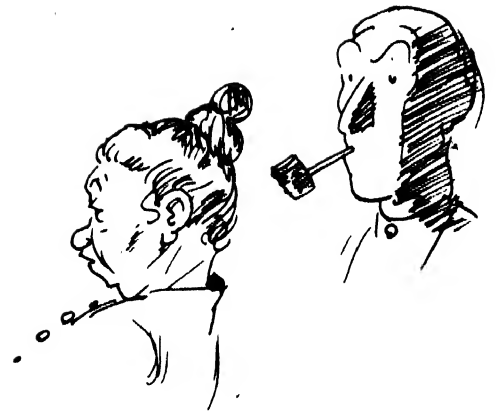
PART 2

PART ONE IS A NECESSARY GROUNDWORK FOR THE SUCCESSFUL STUDY OF PART TWO, WHICH TREATS THE SUBJECT OF DRAWING COMICS IN GREATER DETAIL.

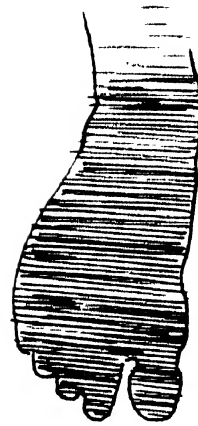
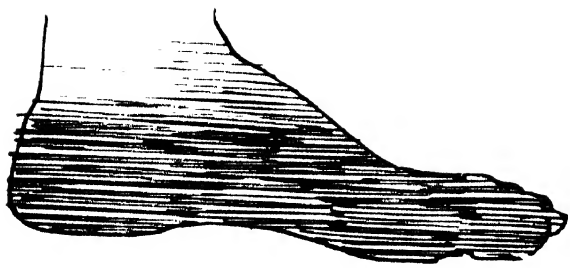




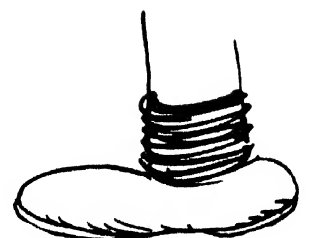
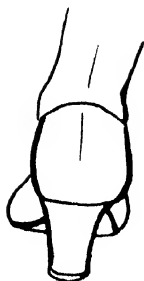
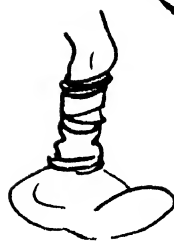
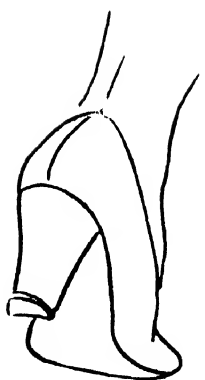
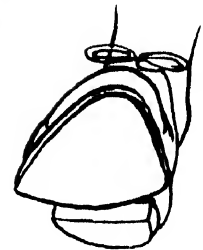
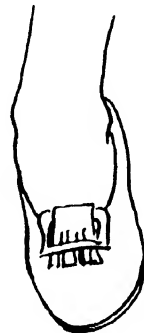
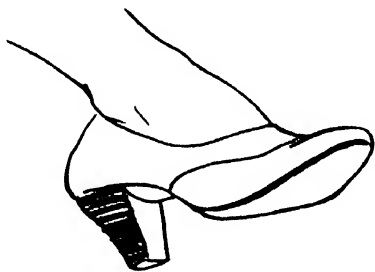
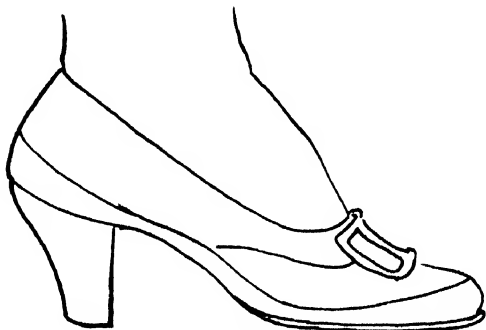
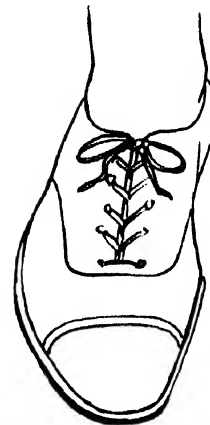
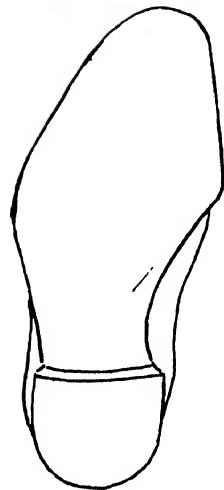


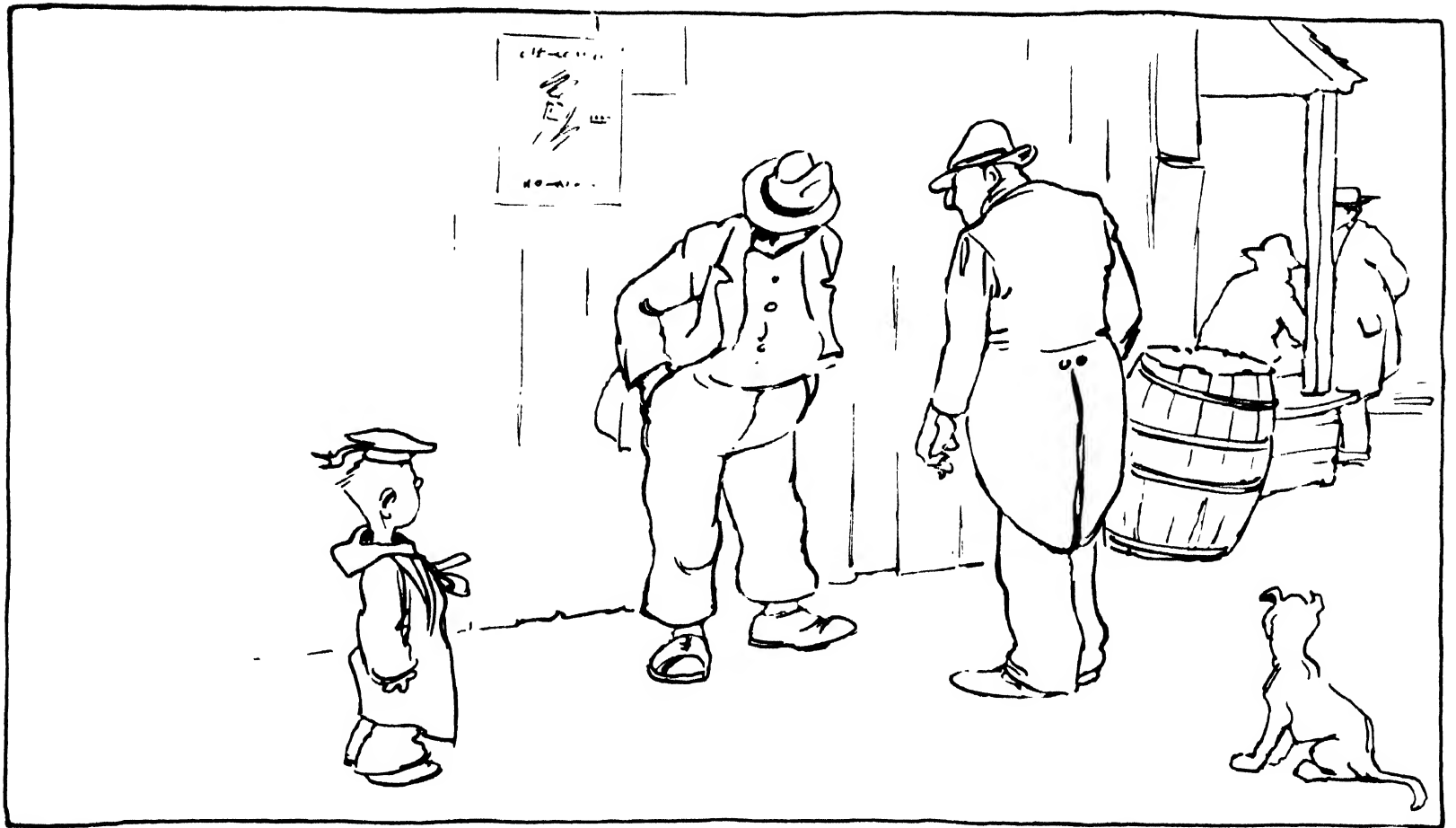




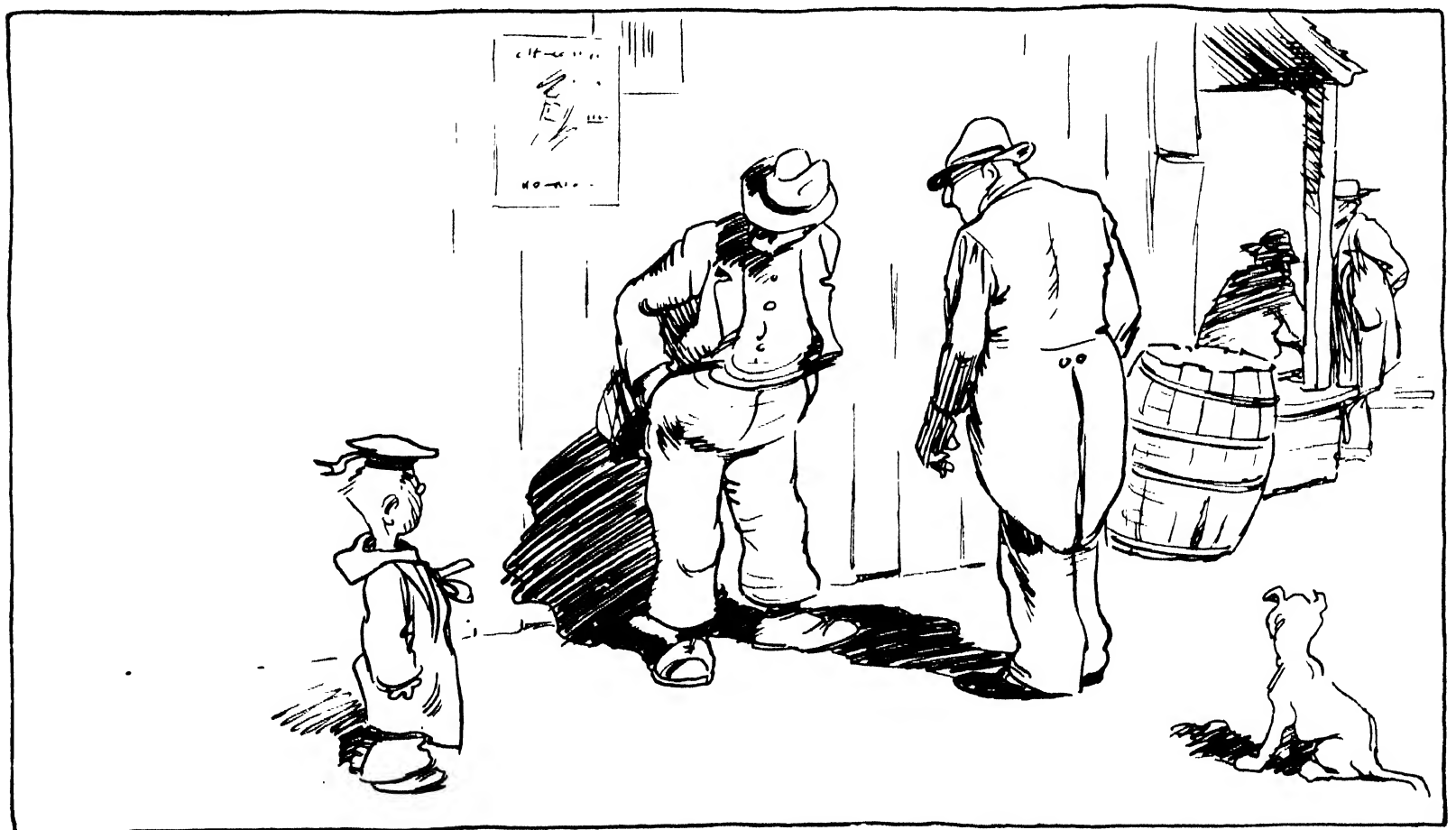


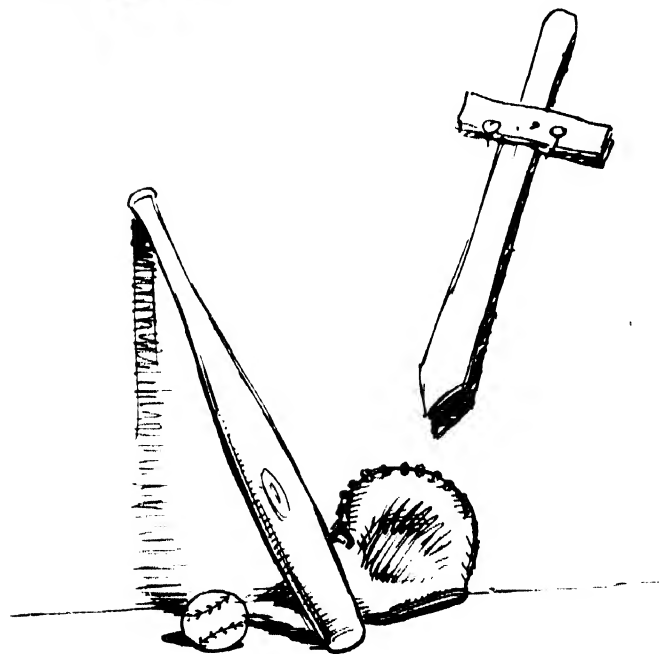
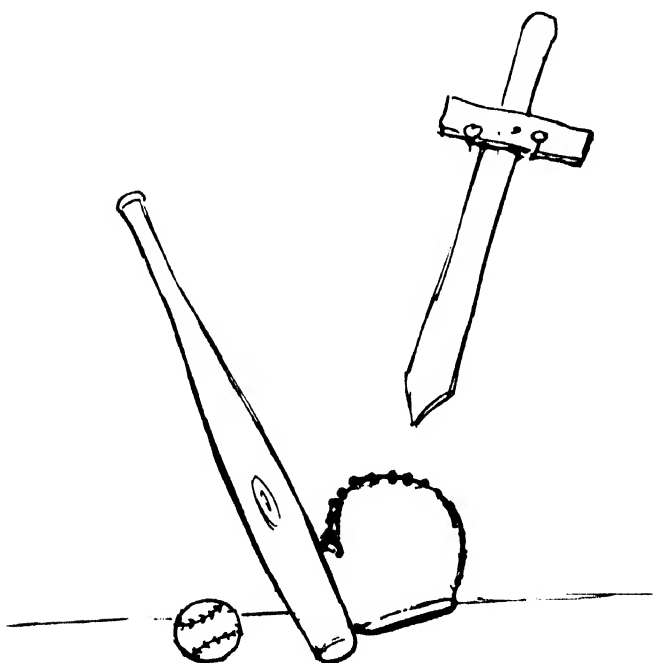
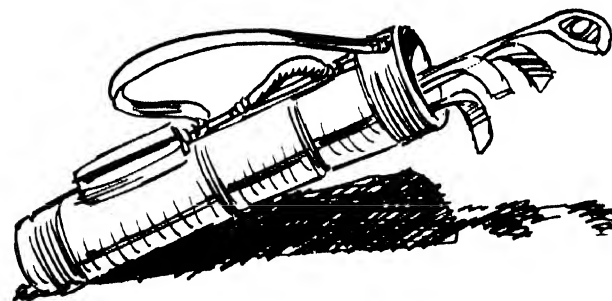
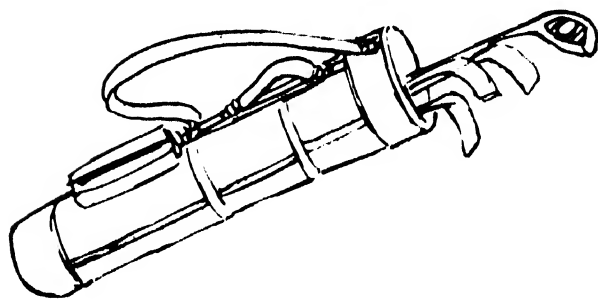
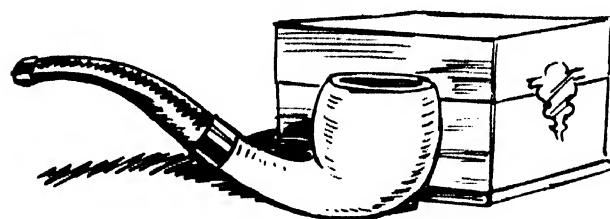
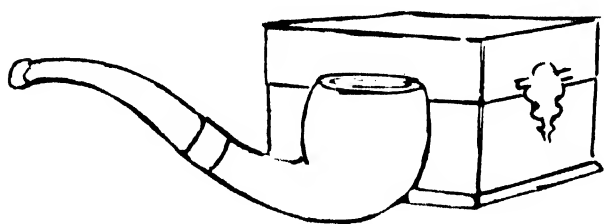
FEET

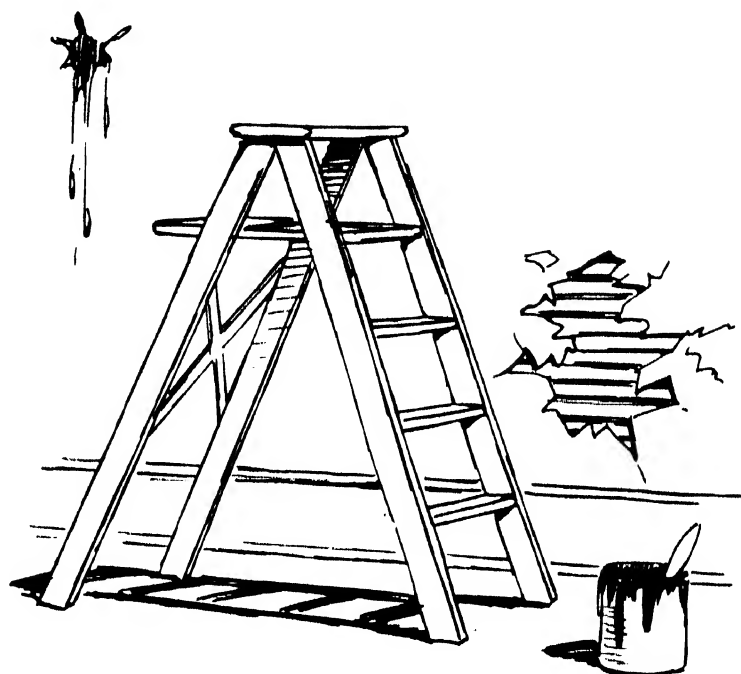
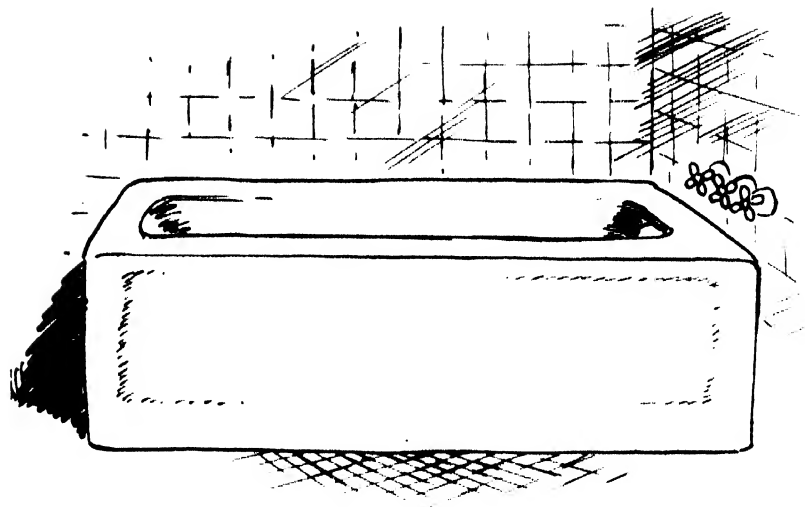
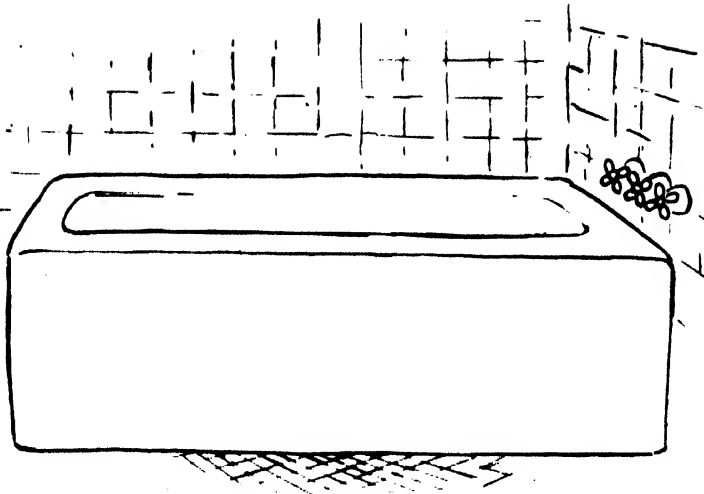




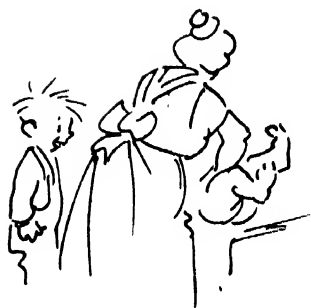
SHADING AND SHADOWS



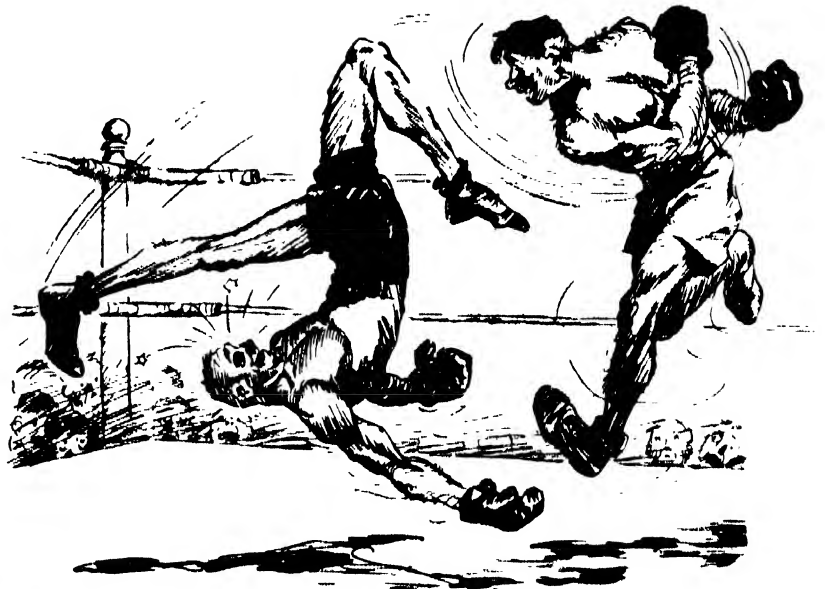
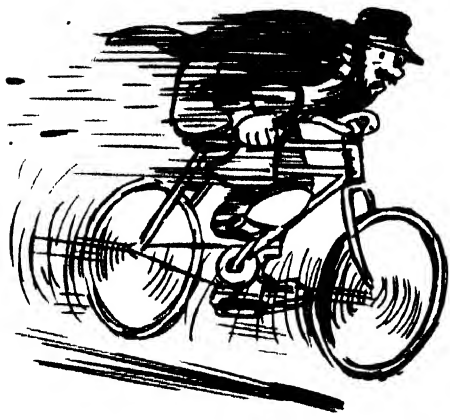


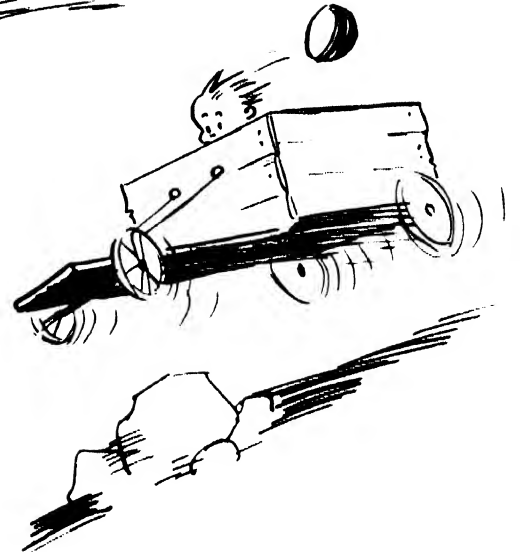
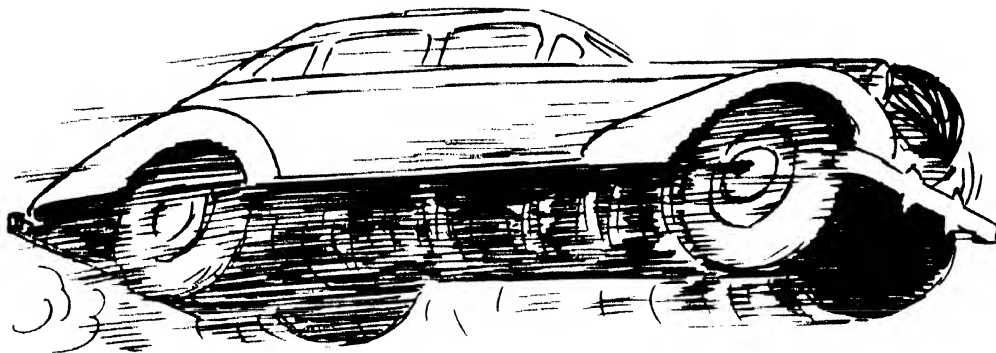




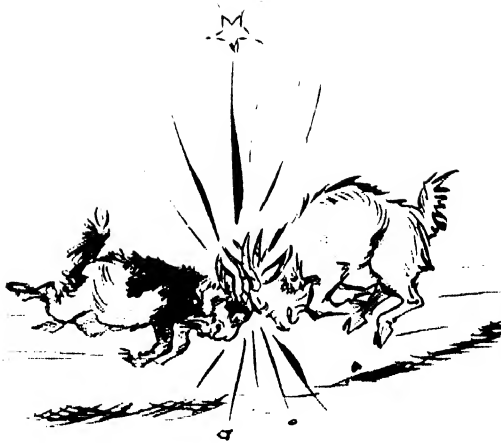




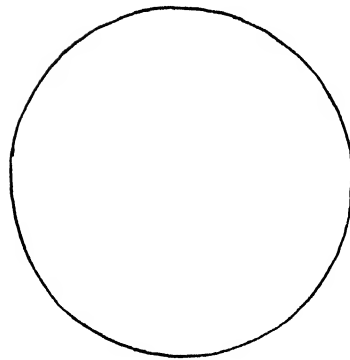
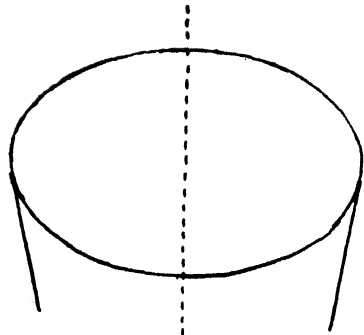




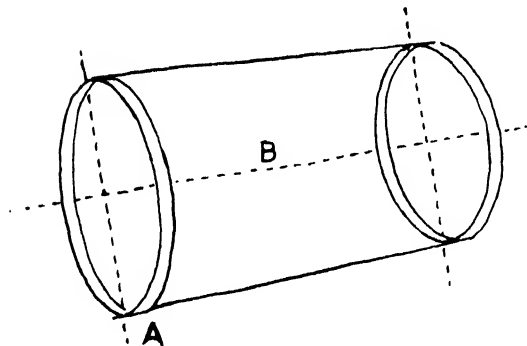




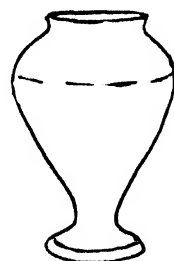
THE CIRCLE IN PERSPECTIVE



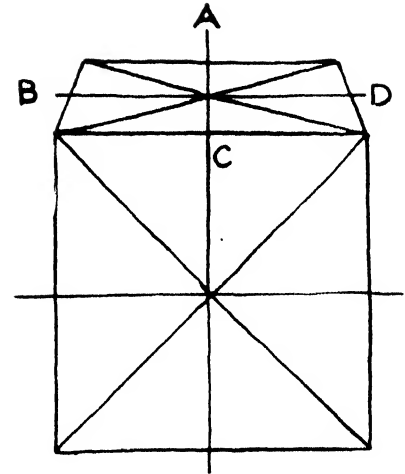
CONSIDER THE CIRCLE AS AN END OF A CYLINDER. AS THE CYLINDER IS TIPPED TOWARD A RIGHT ANGLE TO THE LINE OF VISION THE CIRCLE BECOMES AN ELLIPSE IN APPEARANCE. THE AXIS OF THE ELLIPSE, **A**, IS ALWAYS AT RIGHT ANGLES TO THE AXIS OF THE CYLINDER, **B**. NO MATTER WHICH WAY THE CYLINDER IS TURNED. SEE EXAMPLE BELOW.



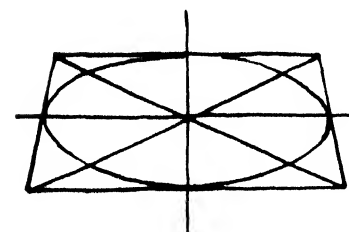
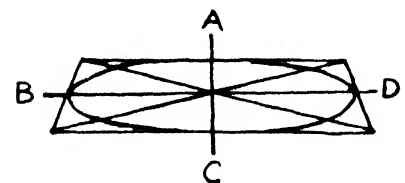
THE END OF THE CYLINDER NEARER THE LINE OF VISION PRESENTS A NARROWER AND LONGER ELLIPSE THAN THE END FARTHER AWAY. THUS THE FOLLOWING ILLUSTRATION OF A VASE SHOWS THE BOTTOM MORE CURVED THAN THE TOP

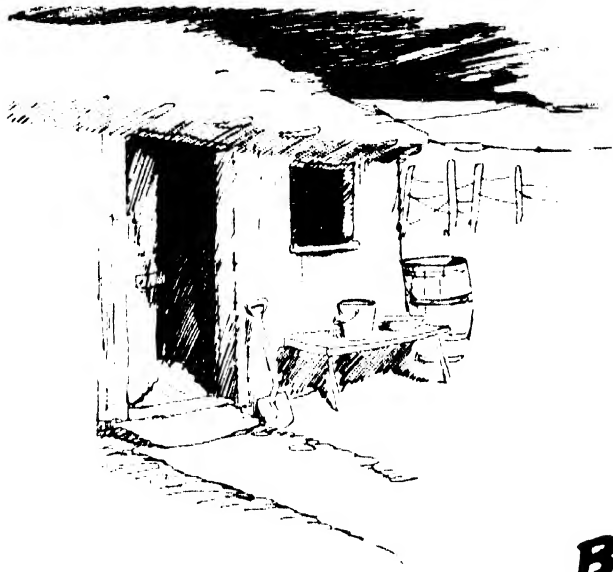


VANISHING POINT

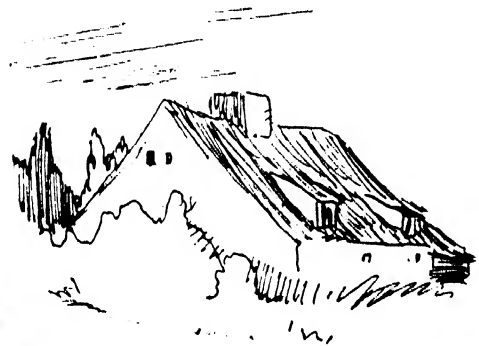
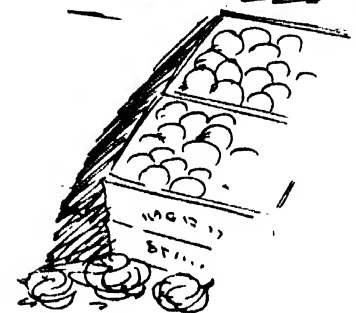
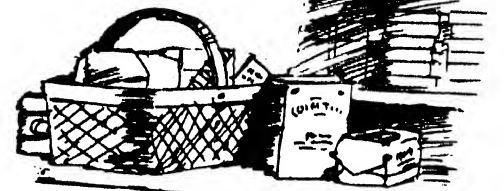
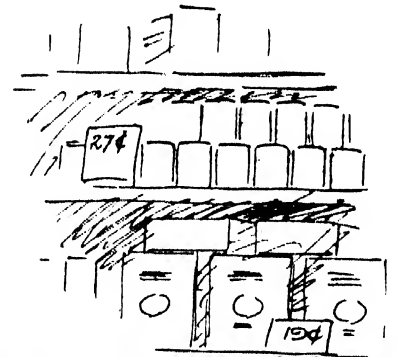
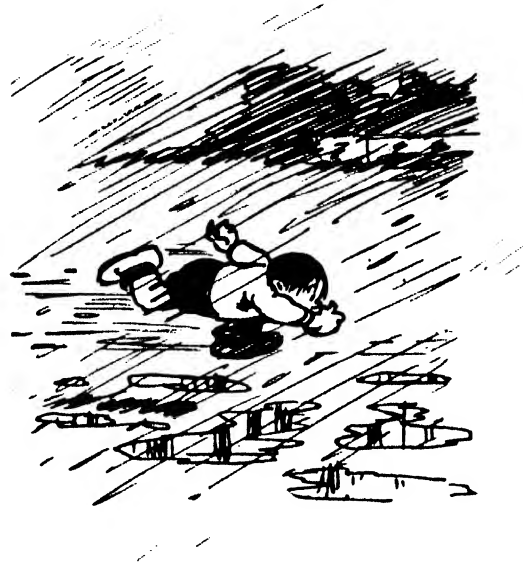


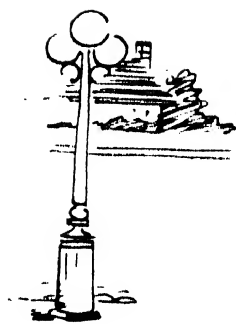
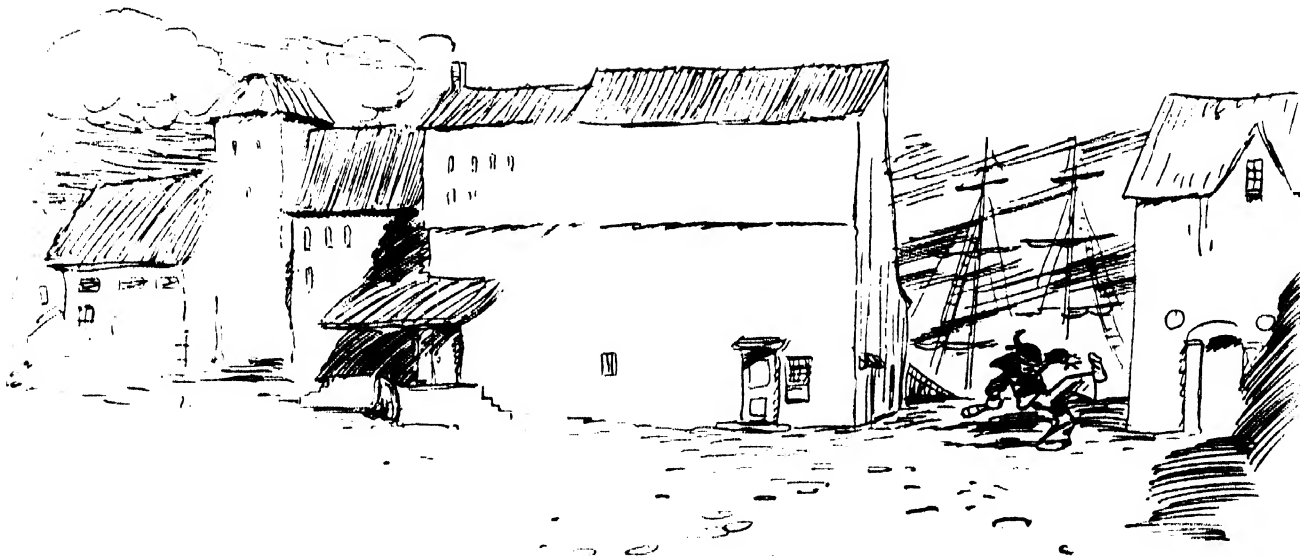
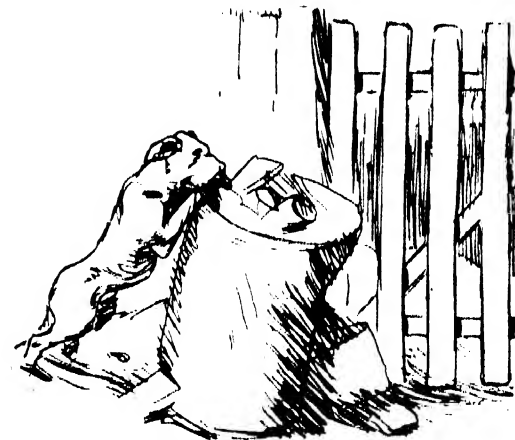
IT IS EASIER TO ESTIMATE THE PROPORTIONS OF A SQUARE THAN OF A CIRCLE, SO TO MAKE THE ELLIPSE APPEAR RIGHT FIRST DRAW THE FACE OF A CUBE THEN THE TOP IN PERSPECTIVE. NEXT DRAW LINES DIAGONALLY FROM CORNER TO CORNER. THE POINTS OF INTERSECTION WILL BE THE CENTERS OF THE FACE AND TOP. NOTICE THAT THE CENTER OF THE TOP OF THE CUBE IS NOT THE MEASURED CENTER BUT IS CLOSER TO THE TOP BORDER THAN TO THE BOTTOM. DRAW VERTICAL AND HORIZONTAL LINES THROUGH THE CENTERS OF THE SQUARES. REMEMBERING THAT ALL SECTIONS OF A CIRCLE OR ELLIPSE ARE CURVES DRAW FROM POINT **A** TO **B** TO **C** TO **D** TO **A**. THE RESULT IS A CIRCLE IN PERSPECTIVE.

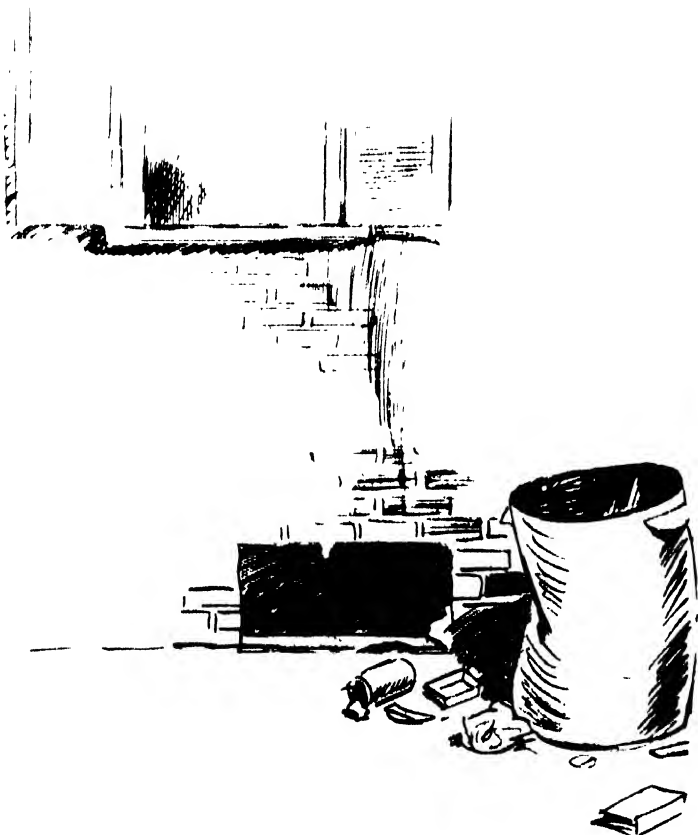
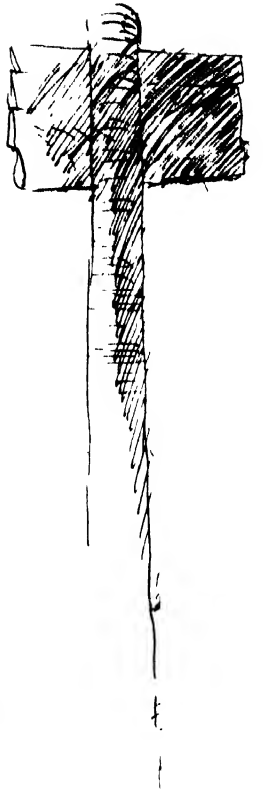




BACKGROUNDS

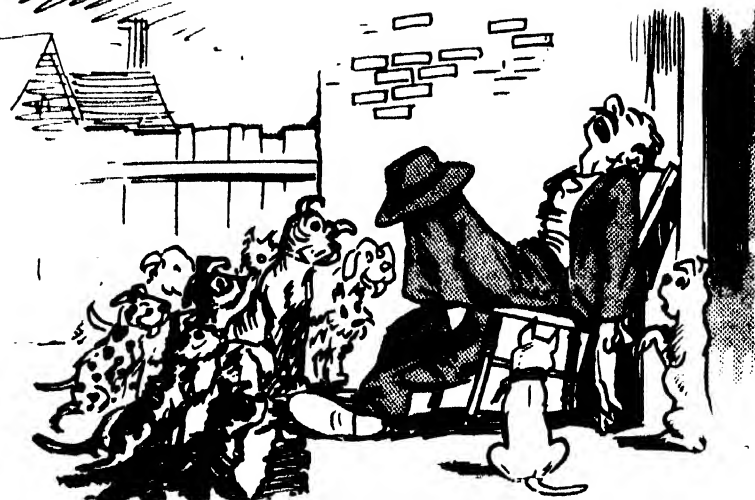
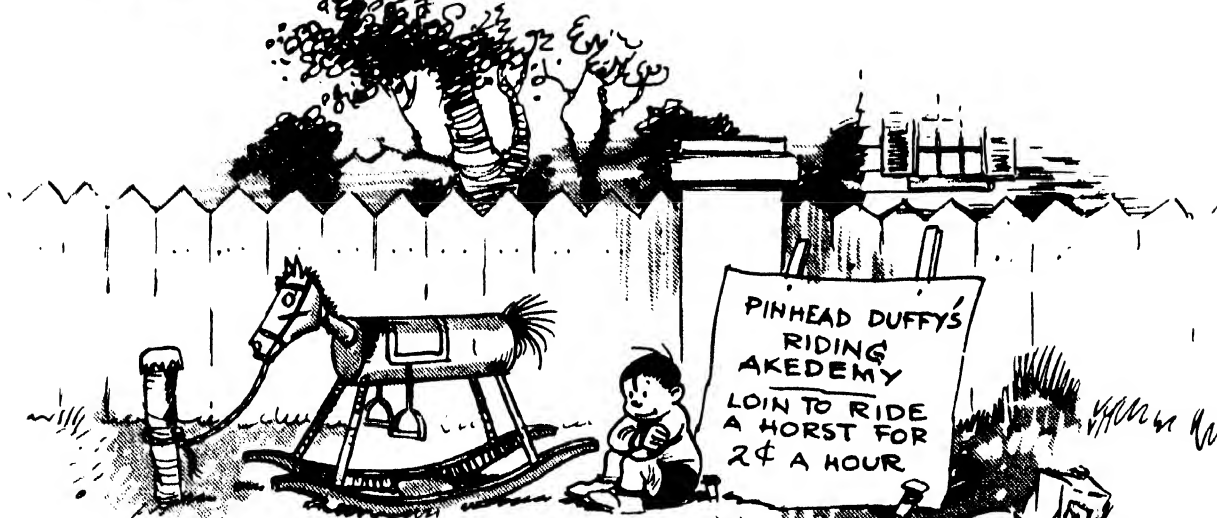
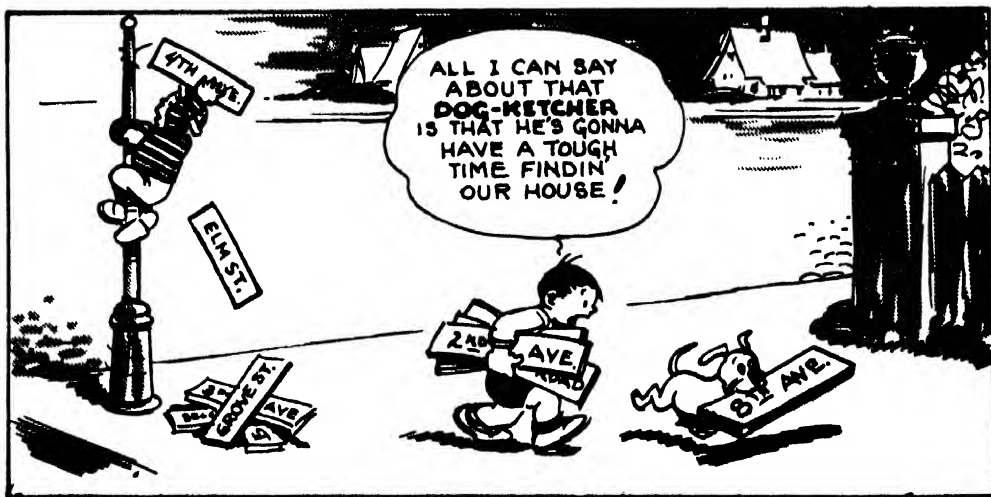


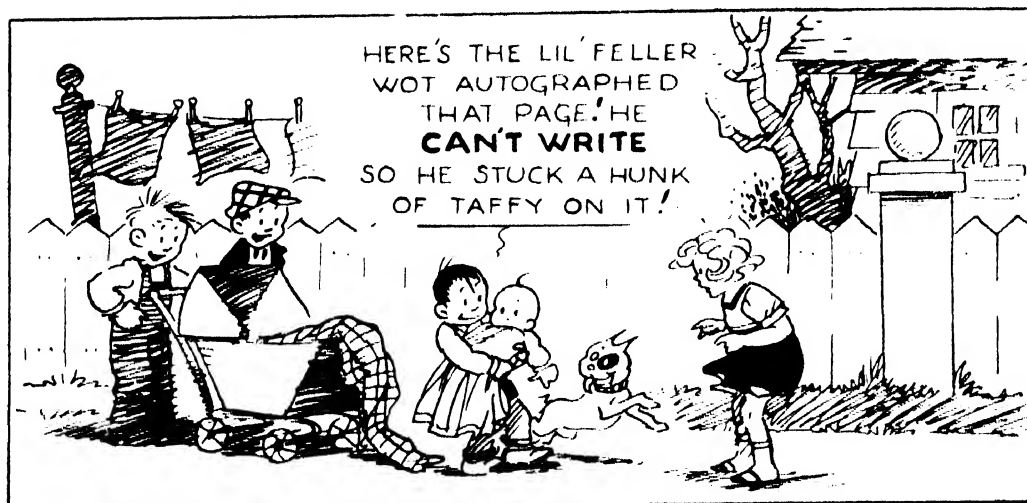
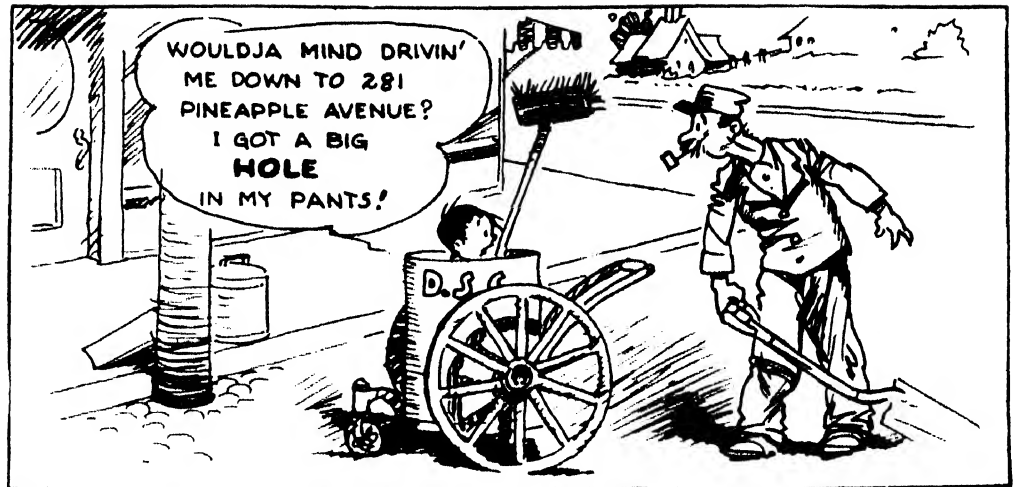


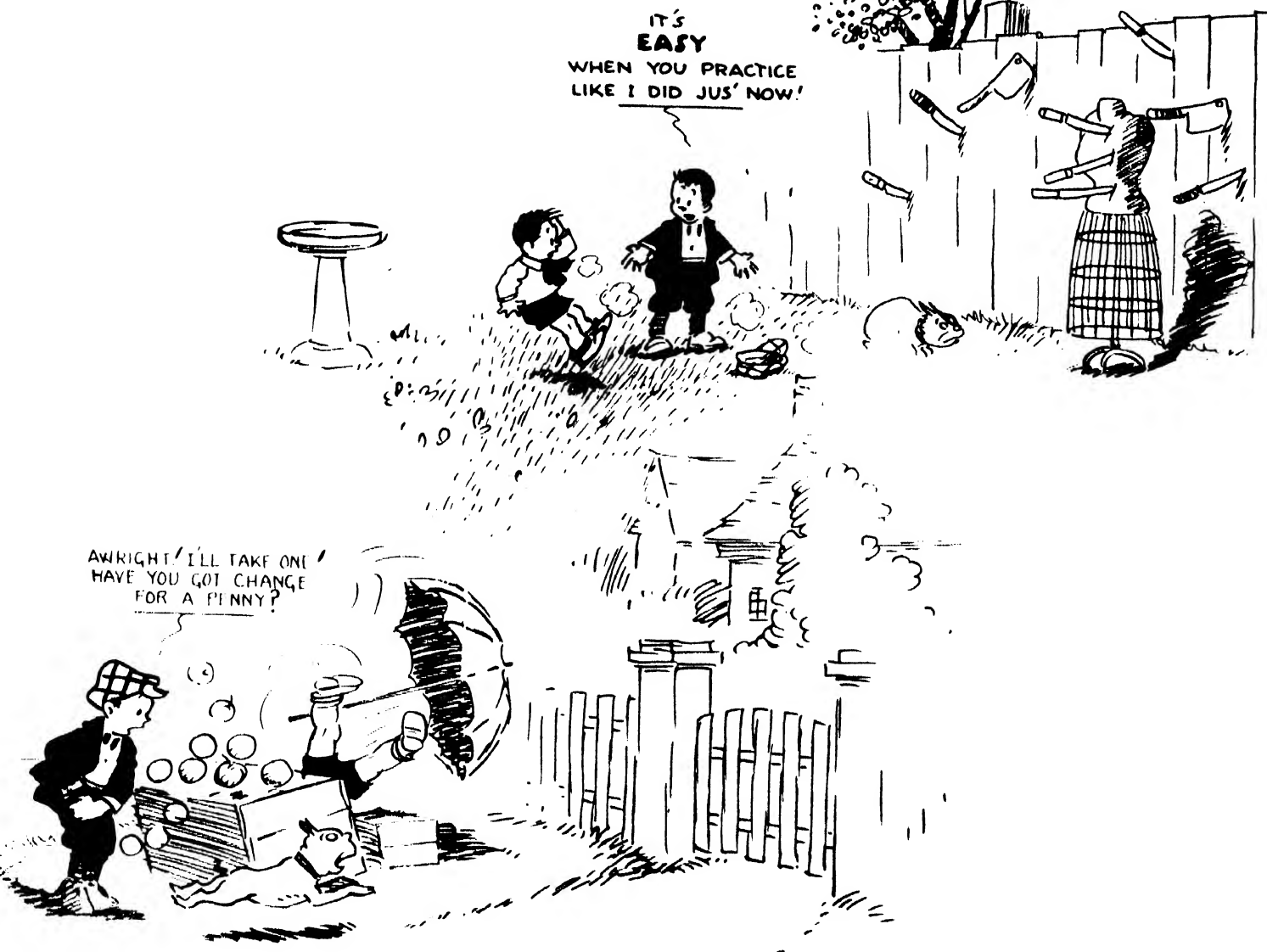


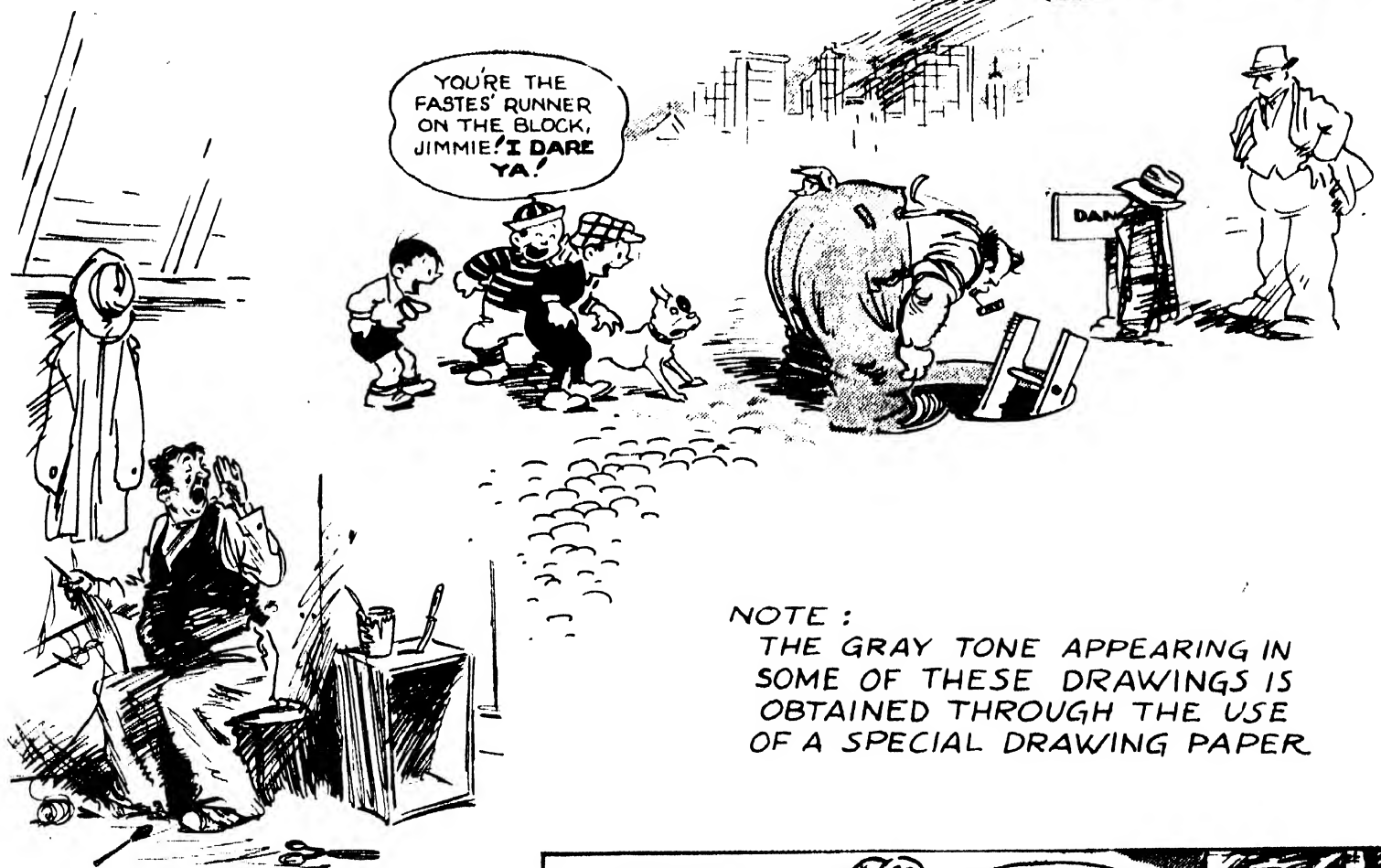
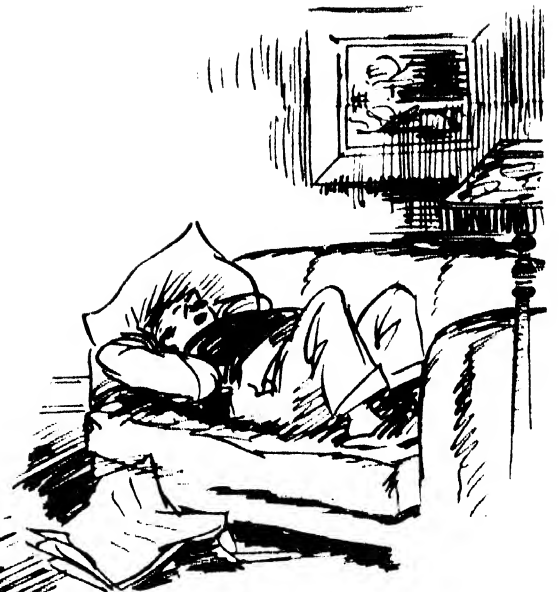
COMPOSITION



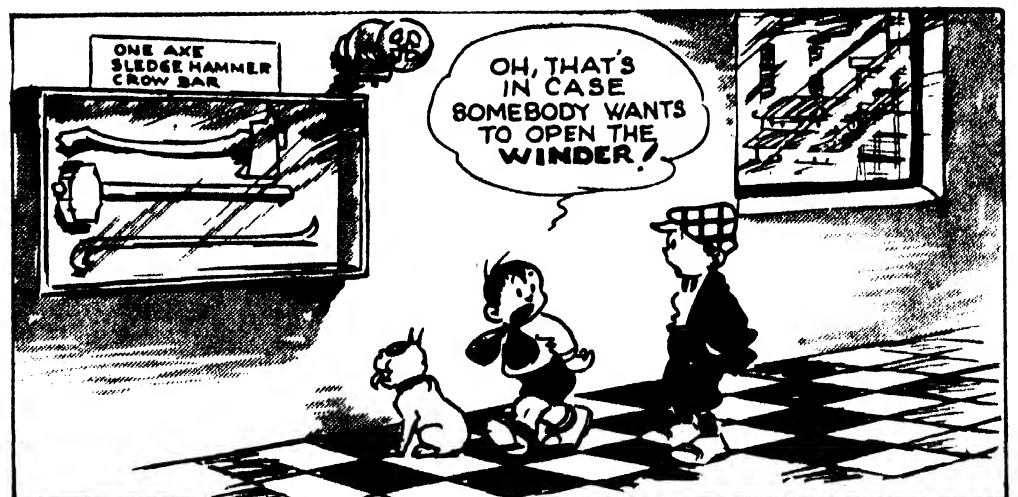


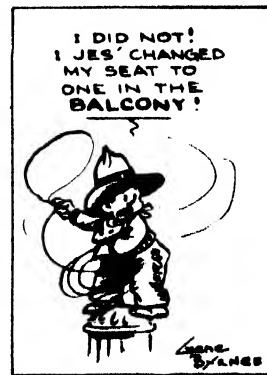
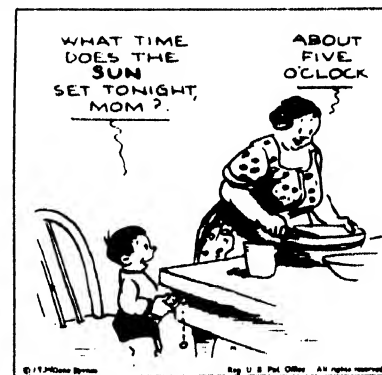
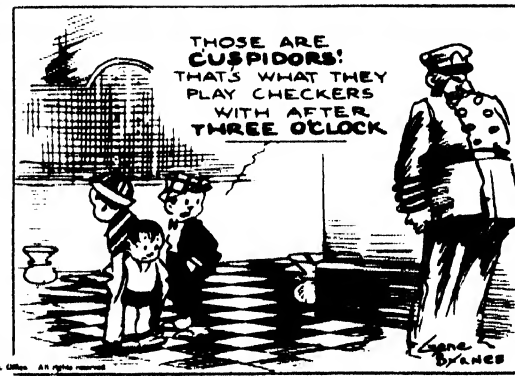
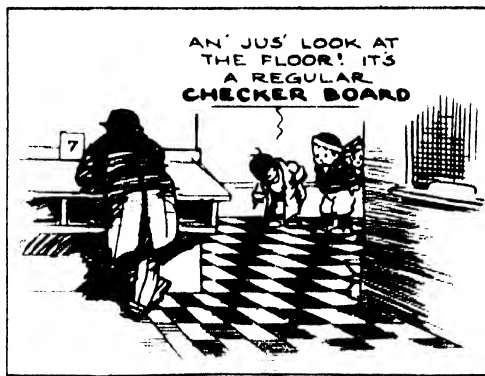
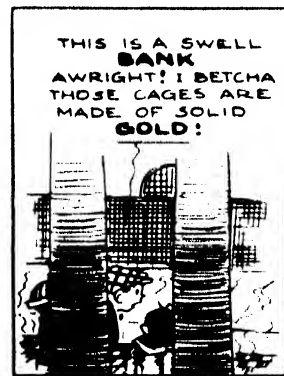
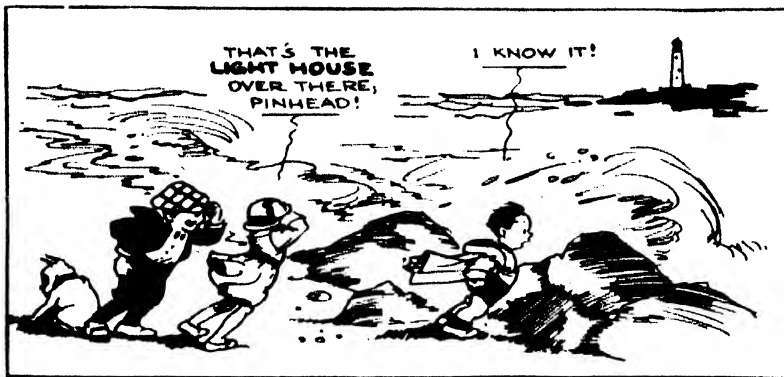


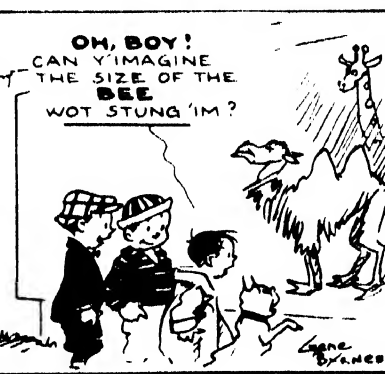
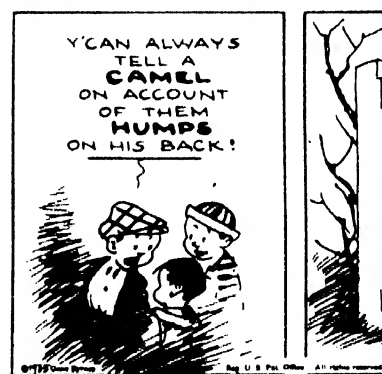
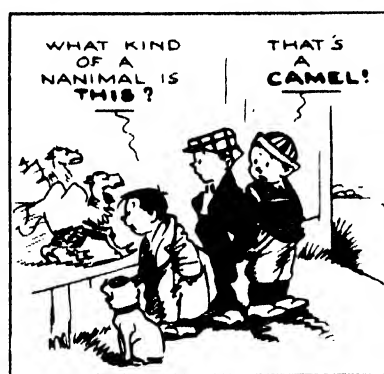
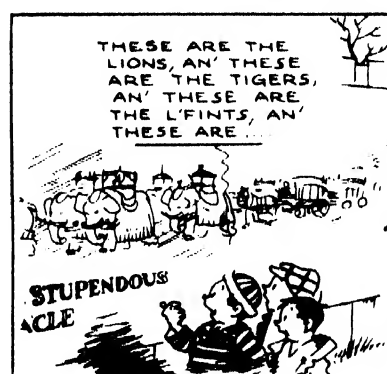
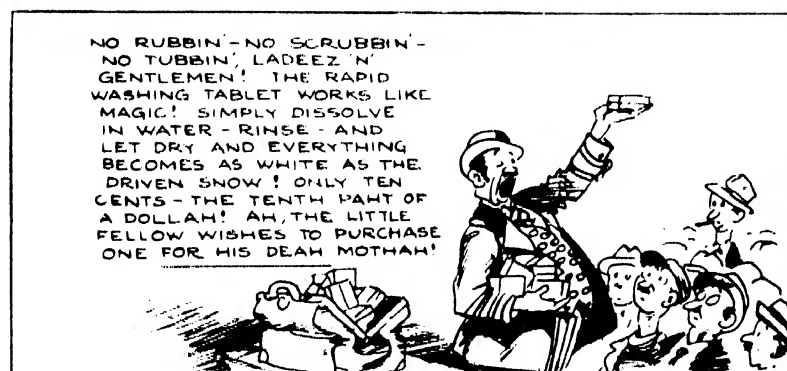
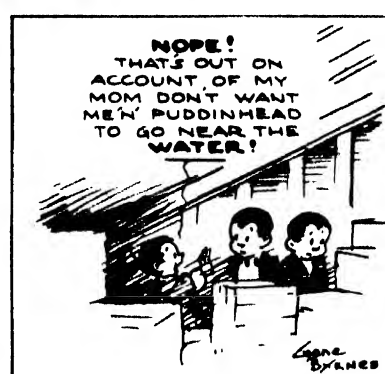
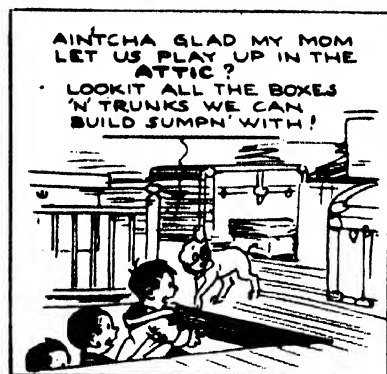




NOTE :
THE GRAY TONE APPEARING IN
SOME OF THESE DRAWINGS IS
OBTAINED THROUGH THE USE
OF A SPECIAL DRAWING PAPER







NOTE FROM THE AUTHOR

A famous journalist had ten minutes to produce an editorial before going to press. He rushed it to the editor who commented it was too long. The journalist apologetically replied, "I'm sorry chief, but I was so busy I didn't have time to write a short one."

The same thing applies to this course. It has taken me a long time to boil it down SO I will give you all the short cuts, time saving methods and secrets of Comic Art that I have picked up over a twenty-five year period of doing it the HARD WAY.

Gene Byrnes

NOTE FROM THE PUBLISHER

The author, Mr. Gene Byrnes, has long felt the real need for a MODERATELY PRICED correspondence course in comics and cartooning for beginners. Bridgman Publishers are enthusiastically cooperating with him in achieving this aim.

Mr. Byrnes has painstakingly supervised the planning of a remarkably easy and inspiring course, and is confident that the pupil who carries it through successfully to the end will be well on the way toward a definite ability to use his natural talent for comics and cartooning.

This course consists of six lessons as follows:

- | | |
|----------------------------|-----------------------------------|
| 1 Construction of the Head | 4 Dressing the Cylindrical Figure |
| 2 Hats and Figures | 5 Perspective |
| 3 Cylinder Method | 6 Elementary Composition |

Each lesson is bound individually in six separate folios, totaling hundreds of drawings built in a sequence which permits the student to see the development of drawings from the simplest fundamentals to the completed pictures. And in doing so, he has the added confidence that he is being guided by one of the most famed men in the field, Gene Byrnes, the creator of, REG'LAR FELLERS.

The attractively low price of the course and method of payment has been worked out in a novel way, making it easily obtained to those of you who plan to study it.

THERE IS NO CONTRACT to sign for a complete course. All you do is purchase the folios of six lessons for the extremely small sum of Two Dollars. You then study the lessons and send One Dollar per criticism for each lesson. You pay as you go and as you progress, sending in a lesson for criticism whenever it is convenient for you to do so. There is no time limit between criticisms.

Our instructors will criticize your work expertly under the supervision of Mr. Byrnes and in accordance with the rules of his course. They will help you and encourage you and if they honestly find you unsuited to the work, they will tell you so and you are beholden to no further payments.

Send Two Dollars and we will mail you THE GENE BYRNES COURSE IN COMICS AND CARTOONING, and all details of procedure. If you are not satisfied with the course and wish no criticism, your money will be refunded, if you return the course in perfect condition within ten (10) days.

Send check or money-order, plus 25 cents to cover cost of mailing.

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